

SEVEN DAYS



'TV' T.J. DONOVAN

The likely next AG
has an unlikely cause:
criminal justice reform

BY MARK DAVIS, PAGE 30



Photo: Finkel/76



BY THE NUMBERS

PAGE 16

Vermont's auditor seeks votes



HOW TO BLOW IT

PAGE 30

Pipe Classic II shows the way



AN ALT-COUNTRY BARO

PAGE 36

Kelly Ravin's brilliant Danversite

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**ALPINE
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it's slowed in our first state is because the trappers are getting paid big bucks for the pain, and that's all that seems to matter here.

I went to the EW website to learn more. Here you learn to be listed as "a species in greatest conservation need" on EW's own website and a trapping season is permitted at \$2. You can consider extending the trapping deadline because the trappers work in a cross country and simply show how blantly the EW has operated in the interests of the trappers and their business tools.

Fortunately there's another website, protectionwildlife.org which provides information about indigenous animals and urges the public to speak up for Vermont's wildlife. Please, if you care about animals, leave what you can do and do it.

Laura Tucker
DORSET

SKI BUM RAP

Kevin J. Kelley remembers when he notes that 40,000 backcountry skiers in Vermont in the 1970s and brought with them a fresh bag to fly ("Remaking Vermont," August 3). Love Culture "Vermont Historical Society Tails, Ferals, Radicals and Hipsters," September 3). Most of them were decidedly not friends, radicals or hipsters. He knows not so much as deep culture, do him.

So many know all the words to the Crosby, Stills & Nash song -- and some were dead here -- but it was doing that brought them here. So first, nearly everyone I met in Vermont from 1970 to 1980 came to do and stayed. Many like myself, were day-trippers with long hair, beards and a few ounces of pot. They loved the Vermont air, landscape, solitude and the casual, free-flowing lifestyle, they only looked like hippies. "do him" got jobs in order to get a free ski pass at Sugarbush, Mad River, Killington or Stowe. The Mad River Valley was well-to-do skiers working as waiters, busboys, lift operators, ski instructors, firewood stackers, house painters, bartenders, carpenters and anything else that promised a free ski pass. I suspect that ski towns outnumbered communities by five or even 10 to 1.

The ski towns stayed, matured, started families, built houses, started businesses, became adobeism, drink, 7500 until craft beer was invented and read David Byrne's professor, the Vermont Vineyard. The Vermont Historical Society should honor the ski towns who made a much more lasting contribution to Vermont than a short stay of misguided and underachieving counterculture.

Carl Label
WARREN

ONCE-HAPPY HIPPIE

[Re "Remaking Vermont," August 3]. Oh, yeah, your three-page article was disappointingly clinical, more concerned with historical context (not letting out some Vermont not facts) associations of Martin Luther King Jr. and Bobby Kennedy, plus the Vietnam War that suggested a mass exodus with college and city life and into the hills and farmlands of Vermont. I was one of those young people who arrived in 1967 (for a job at Trapp Family Lodge in Stowe) and got located out by Monks in Trapp for owning an underground newspaper. The next two years were spent wandering around northern Vermont until settling in Caledonia County.

Of the hundreds of young people I met, no one thought themselves a part of a "movement" or philosophy, but they definitely wanted a life with more solar and meaning. We didn't know what the hell we were doing, thankful that neighbors were willing to teach us Survival 101. We scavenged for materials, food to eat, used clothing and supplies for winter, always sharing info in the months before to a year. The whole thing was very organic, even after prepossessions gave reasons the idea to birth at home, sweat-soaked diapers by hand or learn about breast not being a cheap but healthy food source.

The whole experience was magical yet terrifying. It felt right, made us happy to be alive. As drugs or alcohol took away everything, so-called and because shabby. We didn't realize the effect and so too late.

Sandy Rayner
ST. JOHNSBURY

CORRECTION

Last week's art preview "Monod, by the Apes" featured an illustrated narrative of the creation of Caledonia or Rock Dancer created by Theo Lewis and Lisa Wells. It first appeared in the May 2014 issue of *High VT* as "Dancing on Harnapp Rock Dancer."

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SEPTEMBER 28, 2016



Encoders of Enlightenment: How Local Values Give Rise to Green Entrepreneurship

Michael Russo, Ph.D.

*Charles H. Lundquist Professor of Sustainable Management,
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SEPTEMBER 29, 2016



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David H. Barlow, Ph.D.

*Professor of Psychology and Psychiatry Emeritus
 Director Emeritus, Center for Anxiety and Related Disorders,
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Thursday, September 29, 2016 4:00-5:15 p.m.
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*Marcel R. Cooper Professor of Music and Media, MIT
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RUN STUFF

- I've always been a
 skeptic about
 the Internet, but now I see
 it's not just
 a place where
 people can
 find out what
 they want to
 know. It's a place
 where they can
 find out what
 they need to
 know.

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- films
- buy this stuff
- music, art
- legal
- construction
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- provide documents
- info

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Stuck in Vermont. A group of 16 boaters brought their kayaks and canoes floated down.



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 2. **RESULTS**
 3. **CONCLUSIONS**



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the MAGNIFICENT 7

MUST SEE,
MUST DO
THIS WEEK
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KRISTEN RAYN



TUESDAY 27 & WEDNESDAY 28 IMITATION GAME

Imitation is the sincerest form of flattery, as the old saying goes. Using archival recordings for reference, Japanese director Takao Kawaguchi (pictured) re-creates the routines of bushi master Katsuo Ohno in his project *Abenet: Katsuo Ohno*. Move fast, move, Kawaguchi pays homage to his predecessor in the Rhythmspace.

SEE CALENDAR LISTING ON PAGE 62

1

SUNDAY 29 Smashing Pumpkins

Prepare for a bachelorette party to the night! Chicago's *Smashing Pumpkins* are the headliners of the *Smashing Pumpkins* Festival. The band is a seven-piece rock band, known for their heavy, dark, and aggressive sound. They are currently on tour, and this is a great opportunity to see them live. The festival is held at the *Smashing Pumpkins* Festival & Spa. All the excitement is in the air, and the band is ready to rock.

SEE CALENDAR LISTING ON PAGE 62

2

3

FRIDAY 23

Bluegrass * rowback

Big hair and banjos meet in an unlikely pairing at the *100th Bluegrass Jubilee Ball*. It's a fund-raiser for the *Bluegrass Jubilee Ball*, featuring the *Bluegrass Jubilee Ball*. The event is a celebration of bluegrass music, and it's a great opportunity to see some of the best bluegrass bands in the world. The event is held at the *Bluegrass Jubilee Ball*, and it's a great opportunity to see some of the best bluegrass bands in the world.

SEE CALENDAR LISTING ON PAGE 62

4

SATURDAY 24 & SUNDAY 25

Invention Convention

Shelburne Farms Coach Series is an evening of a variety of programs for the weekend. *Shelburne Farms* Coach Series is an evening of a variety of programs for the weekend. The event is a celebration of invention, and it's a great opportunity to see some of the best inventions in the world. The event is held at the *Shelburne Farms* Coach Series, and it's a great opportunity to see some of the best inventions in the world.

SEE CALENDAR LISTING ON PAGE 62

5

SUNDAY 26

Common * reads

Many October friends of poetry are eager to see their plain-text reads: read poems, lyrics, long poems and more. Using a collection of various poems, *Common * reads* is a great opportunity to see some of the best poems in the world. The event is held at the *Common * reads*, and it's a great opportunity to see some of the best poems in the world.

SEE CALENDAR LISTING ON PAGE 62

6

MONDAY 26

World Music

Although the performers, primarily in *World Music*, are the same, the intensity of the music is different. *World Music* is a great opportunity to see some of the best world music in the world. The event is held at the *World Music*, and it's a great opportunity to see some of the best world music in the world.

SEE STORY ON PAGE 62

7

ONSDAY

Selfie Image

In the age of social media, self-branding has become an art. *Selfie Image* is a great opportunity to see some of the best selfie images in the world. The event is held at the *Selfie Image*, and it's a great opportunity to see some of the best selfie images in the world.

SEE STORY ON PAGE 62



All the lines
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Nature Bissé
Bobbi Brown
Tosh McEvoy
Laura Mercier
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The Odd Couple

THE RETURN of White River Junction was just about to heat into an Italian sausage at the Tunbridge World's Fair last Thursday when Sen. **DAVID ZUCKERMAN** (D-Vt-Chittenden), a candidate for lieutenant governor, came by and landed him a campaign fix.

"I just really haven't followed the race," Orlter told a reporter after Zuckerman had moved on.

Orlter wore a green T-shirt that declared "Farmers keep Vermont green" and described himself as "pretty liberal." He seemed likely to be a supporter of Zuckerman, who runs an organic farm in Hinesburg. Not incidentally, said Orlter. He said that while he is backing Republicans in Gov. **PAUL WATTS** for governor, he hasn't given much thought to the lieutenant governor's race.

The contest between Zuckerman and Republican **BARRY BROCK** for the state's No. 2 position has indeed remained under the radar. The two candidates, who had their first debate of the general election Thursday morning at the Tunbridge fair, have gotten little scrutiny.

But voters' prying attention will find as sharp a contrast between the candidates as any in Vermont politics. Zuckerman, 45, is a physician, ponytailed former who disports liberal musings. Brock, 72, is a starch-shirted former rural manager who still maintains his Army-trained posture.

Brock and Zuckerman have this in common: Both came to Vermont to attend college and got hooked on the state. Both started their own businesses. Brock International Security Corporation and Full Moon Farm, respectively. Both served four years in the Senate.

But there the commonalities end. At WDAY's Radio 103.7 debate — where candidates competed for attention with moving cows and clucking chickens — Zuckerman accused anti-business legislation as a prime opportunity to bring in new state tax revenues. Brock denied tax revenues would significantly exceed state costs.

Zuckerman criticized corporate campaign contributions. Brock denounced public financing of campaigns.

Brock emphasized the importance of childhood vaccinations. Zuckerman argued that government shouldn't mandate them.

Zuckerman supported mandatory background checks on gun sales.

Brock opposed any changes to state gun laws.

Zuckerman, who started his political career at age 23 as a member of the Vermont House, can't seem to finish a sentence without invoking the name of Sen. **JOHN DODD** (D-Vt). His then prominently decline. "Endowed by Karma."

Brock, a former state auditor, didn't get into politics until he retired from Facility Investments. Over at ease with members, he contests Zuckerman's claims about jobs added in Vermont over the last six years and tells his audience that Vermont has fewer people employed in 2010 than it did in 2007.

**ZUCKERMAN, 45, IS A
GREGARIOUS, PONYTAILED
FARMER WHO CHAMPIONS
LIBERAL CAUSES. BROCK, 72,
IS A STARCH-SHIRTED FORMER
RISK MANAGER WHO STILL
MAINTAINS HIS ARMY-TRAINED
POSTURE.**

Brock cautions that Vermont can't afford to chase the first-in-the-nation initiatives that Zuckerman promotes, such as single-payer health care. "Would you want to be the first person to have a heart transplant?" Brock asked as the two candidates ran for the second time, four days later, at Sen. **BILL ROYAL**'S (R-Washington) Johnson State College political science class on Monday.

"I think it'd be great to be first," Randy? Zuckerman countered later in the discussion, arguing that Vermont can lead the nation in green jobs.

Brock's cautious reserve, on display during their first two encounters of the general election, is his selling point, but it hampers his ability to grab an audience. In an interview, he conceded that while he is on against Democratic Gov. **PETER DOWD** in 2012, he never got voters' attention. As much as he tried to sound the alarm that year about the troubled Vermont Health Connect

insurance exchange, it would be two more years before anyone heard it.

How will Brock counter his own gulched life deal? "First, I'm going to get a **SHAGGY TRUMP** wig and I'm going to get some really outrageous things" like it, in fact, no fan of Trump and the most unlikely person to say anything outrageous.

Zuckerman has his own Achilles' heel. If he is going to win over Vermont voters in November, the Prop is going to have to prove he's more than head cheerleader for leftist causes — specifically, that he can govern responsibly.

It's an area Brock intends to exploit. Five times in Vermont history, Brock reminds his audiences, a lieutenant governor has been called upon to serve as governor.

"The first governor — 1792, **THOMAS CUTTING** — died in office," Brock says. "The person filling that office has to have the kind of background and focus and ability to be able to step up if need be."

For Brock, that qualifies as a trigger.

Tale of Two Podiums

This is how things go when you are a candidate running against a 43-year incumbent senator.

Half an hour before Sen. **PATRICK LEAHY** (D-Vt) was scheduled to hold a Monday morning press conference at Burlington High School, his Republican challenger, **SCOTT WHEELER**, stood on the public sidewalk across the road.

Mike had announced a short notice that he'd be there and hoped to catch reporters on their way to the Leahy event. For a podium, Mike had repurposed a discarded plastic sign-holder, to which he taped his campaign sign. When reporters attached their microphones, the weight was almost too much for the flimsy structure to hold.

Mike called on Leahy to release documents that would indicate what, if any, involvement he had in Northeast Region development projects that were funded by an immigration enforcement program known as E-5. Those enterprises are now under federal and state investigation. Mike argued that Leahy should also release any correspondence related to immigration projects that received E-5 funding. Last week, VTDFG reported that Leahy's daughter, **ALICIA LEAHY ANDERSON**, is a Motion Picture Association of America lobbyist.

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"It should not be this difficult to get information out of a U.S. senator," Milne said, calling for legislation to subject members of Congress to federal public records laws.

And this is how things go when you are a 43-year incumbent senator running for reelection.

As Milne finished up his anonymous press conference, Leahy walked into the HHS lobby, where a throng of cheering students and teachers greeted him. Avoiding Leahy was a wooden podium, a backdrop of smiling students and a phalanx of reporters.

Leahy was there to celebrate a six-year \$2.8 million grant intended to help low-income Vermont students realize they can go to college. By all indications, the 45-year-old "Values Search" program that Vermont Student Assistance Corporation administers is as worthy as they come.

IRIS senior reporter **SHAWN HARRIS** stepped up to the microphone to say that the program, which assisted his older brother, was now helping him scout for colleges and prepare for the SAT exam.

Congress actually approved funding for the grant last December as part of the omnibus appropriations bill, and VSAC, one of 486 grant recipients across the country, learned about its share in August. Seven weeks before Election Day, Leahy went to HHS to take credit for bringing home the bacon in front of news crews without ever having to bite that, by the way, he's running for reelection.

Mission accomplished, Leahy started to leave without opening the press conference up to questions. He had to catch a

plane, he protested, but reporters closed in on him anyway.

He stopped to answer a question about what he had specifically done to secure the grant from Congress. "It worked like mad for them," he said, noting he's on the Senate Appropriations Committee. "I spent a lot of evenings, a lot of weekends, to get some money."

VSAC president **SCOTT MILNE** was concerned that Leahy's seniority helped him secure more money for the program nationally, which gave VSAC a better chance of getting a share.

Leahy was less eager to answer other questions — EB-5 related ones. He grew more irritated as reporters echoed Milne's complaints. "You can't just attack people," Leahy fumed, arguing that Milne has focused his entire campaign on criticizing him. "What is his position on getting students higher education? He hasn't said a word."

Milne has, either deliberately, focused his campaign to suggest that Leahy and other longtime incumbents are the issue.

As Leahy stood surrounded by reporters, a HHS staffer reassured him,

"We're so happy you're here," she said, drawing the senators into a cluster of students and staff for photos. "Any other teachers want to get in with this great man?"

Suddenly, late-for-the-plane Leahy had plenty of time for selfies. Minutes passed as he chatted with students about **FRANKLIN ROOSEVELT** and **WHITTEN CHAMBERLAIN**.

Reporters waited him out. As Leahy finally made his way to the door, he was asked: Did he know **CHARLES LEAHY**, an

immigration lawyer who worked as the discredited EB-5 project? Leahy had contributed \$5,000 to Leahy's reelection campaign in 2014, just as EB-5 developer **RAUL STRONCH** was called up by the U.S. Securities and Exchange Commission to answer some pointed questions.

"I may have met him, but it doesn't ring a bell," Leahy said.

As Leahy reached a car waiting outside, reporters asked more EB-5 questions that Milne had raised. Leahy shot back, "If he's accusing me of doing something, he should call the U.S. Attorney's Office. I'm tired of him... He makes baseless charges."

Maybe so, but Milne also managed to make the senator react from his upbeat script.

Friendly Fire?

Imagine Rep. **CYNTHIA SHUMKIN** surprise when she learned she was among 20 Democrats targeted in a Republican ad that criticizes-refuting Gov. Shumlin's legacy.

Browning is a Democrat from Arlington, but she has been a consistent thorn in the side of the Shumlin administration and her own party's House leadership. Anybody who's spent more than five minutes watching the Vermont legislature would figure that out.

In 2014, Browning said Shumkin is find out how he planned to finance his side-dropped plan for universal health coverage. She periodically stands with Republicans at press conferences as they did against Democratic decisions.

Yet the Washington, DC-based

Republican State Leadership Committee included Browning's head shot in a recent digital ad campaign and on a website, shumlinkagey.com. The group said she and a slate of other Democrats are responsible for helping Shumlin have a legacy of "bigger taxes" and "less local control." It also singled out some of the most conservative Democrats in the State House, including Rep. **ANDREW COLEBATCH** and Sen. **JOHN HANCOCK** and **ROBERT STONE**, both of Ennis/Orleans.

The list was clearly assembled by somebody outside Vermont who viewed all Democratic legislators who face Republican opponents as equally reprehensible.

"This may be another sign of Republican incompetence," says Browning, who is an equal opportunity critic. "This is really really sloppy."

Vermont Republicans see Browning differently. She is in a two-seat district in which Republican **BRANDY KROHN** is running against her and Rep. **STEVE BLAIR** (D-Manchester). Why would House minority leader **DAVE HANSEN** (R-Milton) list to us in November? Krohn and Browning, he says, without hesitation.

When Fair Game asked KROHN spokeswoman **ALLIE MCCORMACK** last week why Browning was targeted, she said, "These are all Democrats who empowered or were ineffective in stopping the worst of Gov. Shumlin's legacy."

Days later, however, Browning was gone from the website. Why? McCormack wouldn't say. ☐

Paul Hentze is on vacation. He will return next week.

POLITICS



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Moran on Main? Officials Seek Solutions for Memorial Auditorium

BY KEVIN J. KELLEY

Crossing the hill at the top of Main Street, visitors to Burlington come upon the University of Vermont's untrammeled green and the five old buildings lining its eastern edge. Dead ahead, Lake Champlain and the Adirondacks present a beckoning vista. Proceeding toward downtown, motorists and pedestrians pass well-preserved mansions on both sides of the city's main artery. And then, on the threshold of Burlington's commercial center, they encounter what officials refer to as the Welcome Block.

Which is not welcoming at all.

Opposite a gas station and convenience store is a 12-space parking lot, a derelict motel and the dilapidated and soon-to-be-demolished Memorial Auditorium.

Taggers have already sprayed vandalism inscriptions on Memorial, the 89-year-old city-owned civic center that once ringed with cheers during Champlain College football games, awarded matches and concerts by stars like Bob Dylan to Bob Marley. Today, anyone entering the crumbling entertainment center hears only the sounds of silence. Burlington City Arts' pottery studio studios is in operation on the ground floor, but, like the 242 Main trees club and the Governor Martin House, it must be gone by year's end. Structural deficiencies have been neglected for so long that the brick building is now officially unsalvageable.

Signs of decay are everywhere. Cracks fracture stairwells, water stains black the ceiling above the basketball court, weeds sprout on the steps of a Main Street entrance blocked with plywood.

In the South Union Street lobby, crowds no longer read names off the 10 bronze plaques that list scores of Burlingtonians who died in foreign wars. For many of those vets, Memorial Auditorium was the Queen City venue, long before the Flynn Center or the Performing Arts, Higher Ground or ArtBolt center.

Today it's "a multipurpose building with no purpose," lamented Jesse Bridges, director of the city's Parks, Recreation & Woodstock, which manages Memorial.

The incumbent leads cynics to wonder: Could Memorial become the next Moran Place, the city's former



electric generating station, which sits largely moribund and gruff-covered on the Burlington waterfront 30 years after it shut down.

City officials insist that scenario will never come to pass.

"There is no way this council lets Memorial or the entire Welcome Block continue to be underutilized," declared City Council President Jane Knodell (D-Central District). "There's no way I see Memorial sitting abandoned for years and years."

Meyer Mara Weinberger is equally adamant that the civic auditorium will not become Moran on Main Street. "Moran has a unique set of challenges," he said. "It's geographically isolated, has significant environmental problems and has construction issues regarding the relatively limited number of uses for that building on 61st land. Memorial doesn't face any of those obstacles."

By early next year, the Democratic mayor vowed last week, he will present the Burlington City Council with a plan for the future of Memorial Auditorium.

Last year, the Weinberger administration hired Vermont-based real estate planner Jeffrey Glasberg to study options for the site and prepare a request for proposals to rebuild or replace Memorial Auditorium. He wound up in talks with UVM, which has been weighing the possibility of building a \$50 million, 4,000-seat arena on the entire stretch of the Welcome Block that fronts

Main Street between South Wisconsin Avenue and South Union Street. The university is also considering South Burlington, with its ample acreage for parking, as the site for the envisioned hockey and basketball arena. Alternatively, said Tom Gustafson, a UVM vice president, the school could choose to upgrade

THERE'S NO WAY I SEE MEMORIAL SITTING ABANDONED FOR YEARS AND YEARS.

BURLINGTON CITY COUNCIL PRESIDENT JANE KNODELL

and expand its existing Gattorno Field House and Patrick Gymnasium.

Glasberg is performing due diligence on the UVM arena plan until November, at which point the city will issue the long-awaited request for proposals. The hope is that it will attract private development or financing partners for either the arena or some alternate plan.

Fredrickson noted, "If the arena doesn't pan out, if the RFP doesn't pan out, we'll find a way to do renovations."

But simply bringing Memorial up to code — that is, making it safe to be inside the place — would cost an estimated \$4 million. The price of modernizing it to accommodate shows in the 2020s and beyond runs as high as \$11 million.

The city isn't keen on asking such outlays on its own, which leads the mayor and other officials to emphasize the need for a public-private partnership in regard to any future use of the building, or its footprint. That includes a UVM arena. "There's no example in the country of a facility like that paying for itself," Weinberger said. "The arena is not going to happen with only the city and the university making significant investments or capital investments in that size."

A \$4 million Memorial makeover — if the money to do so were somehow to be found — doesn't appeal to independent Councilor Adam Alton, who represents Ward 8, where the building is located. "I'm not sure I see the point of spending a lot to repair it when there would have to be more repairs in 20, maybe 30 years," Alton said.

Burlington's history of grassroots resistance to major rededication suggests that a timeline might not be popular, either. "People would go crazy," predicted Alan Alton, who managed Memorial from the early 1980s to the mid-1990s. Although the building does not have post-war historic status, local residents would require public hearings in the case of proposed demolition, said Nattie MacKay, director of the city's Community and Economic Development Office.

Alton argues that a fixed-up Memorial Auditorium could be a civic

about for many years to come. "There's nothing wrong with its basic construction," he said, blaming the deterioration to the mills of Winooski that still stand, in repurposed forms, more than a century and a half after they were built.

Rehabbing the building is "absolutely worth it," in Abair's estimation. "It was built to honor you," he pointed out.

Who's to blame for the sorry state of a building that Burlington's then-mayor C.H. Beecher enrolled in 1918 as "the largest and best-equipped auditorium in New England north of Springfield, Mass.?"

There's no single villain in this saga of neglect. Concerns featuring rock stars

of compliance with the national building code because of a leaky roof and other problems.

Sanders did make repairs during his eight years in office, Abair recalled. The progressive mayor also worked to make the building a key venue in the city's arts scene, the former manager added, recalling that Memorial hosted many concerts in the '60s and '90s that were too big or disruptive for the smaller, underused Flynn.

By 1994, however, city officials knew the building needed substantial repairs.

Martha Keenan, capital improvement program manager at the Department of Public Works, told the city council last year that a rehab priority list prepared by an architect in 1996 included many problems that remained unaddressed a quarter century later.

"Stanley engineering performed a facilities assessment in 2008 that identified significant needs at that time," Keenan added in a memo. "There were some masonry repairs and some ADA improvements completed at that time, leaving a multitude of items delayed."

That same year, more than 60 percent of Burlington voters said yes to a ballot item that would have authorized the city to borrow up to \$8 million to repair Memorial Auditorium, but the initiative required a two-thirds majority, so it failed.

By then, Bob Kiss was two-thirds of the way through his first term as mayor of Burlington.

City Councilor Dave Hartnett (3-North District) said that in his earlier role as chair of the city's parks commission, he urged the Kiss administration to develop both a short- and long-term plan for Memorial. "We were told that wasn't a priority," Hartnett recounted.

During Kiss' second term, which ended in 2012, Hartnett said efforts to subvert the nearly insolvent Burlington Telecom monopolized the mayor's attention. "A lot of things were neglected during that time period," he observed.

The current mayor is diplomatic when asked who should be held

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become less frequent as the costs of performing there rose steadily. Bridges noted, and better-equipped venues opened in the area. The building lacks an elevator, which "makes the location very complicated," he said. "The city only charges \$2,500 to rent the hall, but it can cost \$25,000 to put on a show in Memorial."

Entropy is probably the main force behind the building's decline. City authorities did little or nothing to counter the effects of time and climate.

An early in April 1981 — one month after Bernie Sanders' epochal election as mayor — Burlington's building inspector warned that Memorial was out

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State Auditor Doug Hoffer Wants to Keep His (59th) Job

BY ALICIA FREESE

Doug Hoffer keeps a running list of every job he's ever had. The document has columns for position, employer, location and dates. It's ordered chronologically, beginning with the summer of '64, when a Hoffer, then 17 years old, caddied at a Connecticut golf course.

Asked about the list, Hoffer, 65, responded half-seriously: "Do you really think other people don't do that?"

Kerry No. 59 is the post Hoffer has held since January 2013: Vermont state auditor. For a man known for fastidious record-keeping and a notable devotion to data, the elected role is a dream job.

But he has to run for it every two years, and this November the Progressive Democrats has an opponent, Dan Robinson, who received 4.6 percent of the vote in the 2013 gubernatorial race as a Libertarian, is challenging Hoffer — as a Republican. The business efficiency consultant, who has been working in Mexico, said he plans to start campaigning in earnest next week.

What are they competing for? Annual with a \$4.7 million budget, a staff of 14 and subpoena power, the Vermont state auditor acts as a watchdog of state government, preventing waste, fraud and abuse, and ensuring that taxpayer money is spent wisely. Hoffer likes to point out that the office is "truly independent," beholden only to the Vermont citizenry. However, he has no authority to actually compel state officials to follow the recommendations in his audits.

As frustrated by his job last, Hoffer came to the office via an unconventional path. A high school dropout, he worked the counter at McDonald's, delivered flowers and served as the maître d' at the famed Alibi's Restaurant in Massachusetts — not to mention several dozen other jobs — before enrolling at Williams College at age 18. He spent more time with his professors than his peers, Hoffer recalled.

After graduating with a political science degree, he went to University at Buffalo School of Law. Rather than take the bar, he applied for just one job and got it: policy analyst at the Community and Economic Development Office in Burlington, under then-mayor Berne Sanders. Hoffer, who says he's always been drawn to public policy, was



impressed with CEDO's progressive approach to economic development, which emphasized local ownership and affordable housing — as opposed to what he called "institutional tax-credit emp."

After five years, he became a self-employed policy analyst whose clients included then-state auditor Ed Flanagan, for whom he led a high-profile review that cast doubt on the effectiveness of the state's Economic Advancement Tax Incentives program. The Peace & Justice Center convinced him to quantify the cost of living and working in Vermont, and he also produced the state's first job gap study — a document that has stood up to years of scrutiny. He also did pro-bono analyses for Vermont lawmakers, often on economic development programs.

Longtime acquaintances aren't surprised Hoffer ended up in the auditor's office. "As the Catholics would say, this is his calling," said Burlington attorney John Friesen, who met Hoffer during the late 1980s when they both worked in city hall.

Freud from the confines of employer supervision, Hoffer has shown he is

willing to pursue power even if they conflict with his political party, unlike the current administration look but or emerge powerful business interests.

His office has carried out two audits of the state's notoriously beleaguered health care exchange, Vermont Health Connect.

Last year, after investigating Vermont's long-standing losses to ski resorts, he concluded the state was getting a raw deal. The idea of renegotiating the leases died swiftly after an outcry from resort owners and lawmakers representing the towns.

But much of Hoffer's time has been spent on lower-profile pursuits, analyzing the "nuts and bolts" of government programs. In one audit, his office found that 41 percent of the contracts signed by five agencies and departments during 2010 were awarded without competitive, despite state guidelines that no-bid contracts be used only in "extraordinary circumstances."

The state's approach hasn't changed drastically, according to Hoffer, but

he noted that the audit "certainly got people's attention."

During an audit of cellphone plans for state employees, his office discovered that four departments and agencies were paying for more than 5 million unused minutes.

"What does that mean? It means that the decisions about who was going to get a phone and the decisions about which types of plans weren't optimal — to be charitable," Hoffer said in his deep baritone, speaking quickly yet eloquently. He's also vocal online, where he's "a bit of a keyboard warrior," as Franco phrased it. The auditor has been known to comment on several political blogs and the news as VTDigger.org. Discussion gets heated. "It's fun. It's a hobby," Hoffer explained. "Money-one percent of the things I post are just data, and I hope that inspires the discourse. Interestingly, more people vote thumbs-down on facts," he added.

Another Hoffer audit found that the Department of Corrections was paying for excess prescription drugs instead of returning them to pharmacies for

reimbursements. The department changed its procedure as a result of the finding and recouped \$495,000 for un-reimbursed medications in the first year and a half after the audit.

Former corrections commissioner Andy Pelito has been on the receiving end of a few other examples of Hoffer's work. One highlighted inaccurate information in the state's sex-offender registry, another focused lack of oversight in the transitional housing program for released inmates.

Pelito said some of the findings in the transitional housing audit took him by surprise. "All the information I was receiving at the top was, 'Things are going well,'" Pelito said. "We put more resources into oversight and started doing more frequent site visits."

As a result of the sex-offender registry report, the department "changed completely" how it shared information, said Pelito, who now heads up the Department of Finance & Management.

"I find him to be completely fair, and I think he sticks to the facts," Pelito said of Hoffer.

Not all of the auditor's work has been welcomed with open arms. During a review of the tax department's efforts to collect delinquent income taxes, Hoffer concluded that the department didn't have enough data to gauge how effective its collection methods were.

In her written response to the audit, Department of Taxes Commissioner Mary Peterson called it a "misophist from the narrative error!" She emphasized that her staff were in the midst of transition to a new IT system that "salvages the well-known problems... that the audit concentrated."

Time hasn't altered Peterson's opinion. In an email last week, she wrote, "The audit was a serious distraction for our staff at a critical time in implementing our modern IT system, VITA."

Not surprisingly, Hoffer has been collecting data to assess his own work, too.

In the nearly four years since he took office, Hoffer and his staff have done 39 performance audits, plus a number of special investigations, in addition to

monitoring the financial audits that the private firm KPMG performs for the state.

"If you see a 35-page report, there's probably 400 pages of documentation," Hoffer said. "I have tremendous confidence in everything we say."

How much difference does any of it make? In 2014, one year after auditing the sex-offender registry, the liquor-control system and designated agencies, 69 percent of his office's recommendations

had been partially or fully implemented, according to the auditor's 2015 performance report. The goal is 90 percent after one year and 75 percent after three years. After that, Hoffer admits, his office doesn't have the resources to keep checking. When a department makes a change as a result of his recommendations, Hoffer said he asks for proof. "Verbal assurances are not sufficient," he added in a follow-up email.

One of Hoffer's central campaign promises doesn't lend itself to a data-driven analysis. While campaigning in 2012, he criticized his predecessor, Tom Atkins, for politicizing the office and pledged to take a non-partisan approach.

Less liberal lawmakers say he's succeeding. "Sometimes I have to remind myself that he is really progressive, politically," said Sen. Dick Sears (D-Berlin).

Rep. Heidi Schumacher (R-Stowe) clashed with Hoffer last year over the old resort issue. But when asked about her last Wednesday, she said, "I think Doug has done a good job as auditor, frankly." She went on, "I have obviously an aversion designed with some of his conclusions... But the audit themselves are good."

Hoffer has come down hard on several of the state's economic development programs, including the Vermont Employment Growth Incentives and the Vermont Training Program, faulting them for being predicated on unproven claims and lacking adequate data to demonstrate their value. "I do have a difference of philosophy with him on economic development," said Sen. Kevin Mullen (R-Rutland) who chairs

HOFFER HAS SHOWN HE IS WILLING TO PURSUE PROBLEMS EVEN IF THEY CONFLICT WITH HIS POLITICAL PARTY, MAKE THE CURRENT ADMINISTRATION LOOK BAD OR ENRAGE POWERFUL BUSINESS INTERESTS.

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Bruce Butterfield
1948-2016 NORTHWEST KINGDOM

Bruce Butterfield, 67, longtime resident of the Northwest Kingdom of Vermont, died on September 8, 2016.

Bruce was born on June 16, 1949, in Illinois and grew up in New Jersey. He moved to Burlington in the late 1960s, graduated from UVM in 1973 and made Vermont his home. Bruce was deeply committed to living simply and knowledgeably on the planet. He was a free thinker who valued self-sufficiency, independence and integrity.

Long before community gardening became a trend, Bruce worked closely with Tammy, a local artist, to develop Burlington-based organic food gardens for All. Later, Bruce

was National Gardening Association (NGA), in that role, he created more than 1000 community gardening plots in Burlington and in 1998, Burlington still has more community gardens per capita than any other city in the country.

Bruce continued working with Gardens for All, eventually being named mentor, research director. In that role, he became instantly known and respected more in the gardening industry. For 35 consecutive years, he produced the National Gardening Survey, a comprehensive study of consumer gardening practices, trends and product sales. To give Bruce a unique understanding of who gardeners are, what they needed, want, why they buy the products they do, where they shop, how gardening trends have changed and where they are headed. Many depended upon his knowledge, insight, and experience. At his home in the Northwest Kingdom of Vermont, Bruce loved gardening and photography. Thomas of land. He cut his own firewood and enjoyed sipping with friends and neighbors. He cut and milled the wood used to construct his home and barn and filled the surrounding landscape with visible and permanent shade and trees.

Bruce's graft onto local food systems, intelligence, quick wit and personal knowledge, like a man from earlier times, he was honest, hardworking and self-reliant, with a gentle, slow-paced and kind spirit, and was always ready to help someone in need. He will also be remembered for his generosity to people and causes.

Bruce would want to acknowledge the friendship of his neighbors, Judy Jacobs, Chris Boyer, and Catharine Kowalski, Stuart and the LaPoint Family.

Bruce is survived by his sister Kay Butterfield and was predeceased by his brother, Dean Butterfield.

Memorial donations may be made to KibitzGardening.org or to the local food

commitment to gardening as a way to improve the planet. An NGA and active started in 1982, KibitzGardening.org has recently become an independent nonprofit dedicated to serving support and/or children to access through the garden and collected at 132 Intervale Rd., Burlington, VT 05401.

A memorial event is being planned at a later date.



Docie Woodard
1948-2016, BURLINGTON

After a long illness, Docie Eileen Falcione Woodard died on August 18, 2016, surrounded by her family. She was born in Shrewsbury, Ohio, in 1948. Her father, Alvin, preceded her in death by 20 minutes. Whenever Alvin threatened to leave, Docie would point out that she, Docie, was bigger since she was three inches taller.

Her family relocated to Hartford, Conn., when Docie was a baby and spent summers in East Sandwich, Vt. She graduated from Worcester High School (Hartford) and Goddard College (Newfield, Vt.). She married Charles Woodard in 1968 and settled in Colusa, Vt., where she raised two children. She earned an M.Ed. from Antioch University in 1981 and became a well-respected therapist and business advocate for children and women who

were victims of sexual abuse and domestic violence. In 1987, after her work, she met her future wife, Linda Bell, who saved her off her back by asking her to write a grant with her. She and Linda relocated to South in 1990, where Docie ran a successful psychotherapy practice for people suffering from post-traumatic stress disorder. She moved back to Burlington in 2006 to be closer to grandchildren.

Docie had a sweet eye, she and Linda were award-winning gardeners who created beautiful flower and vegetable gardens overlooked by beautiful cottages. She lent, among others, for family and friends, carrying on conversations on the best of the late-career patterns. When her kids were little, she embroidered animals and flowers on their clothes. For grandchildren, she dyed shirts and added prints of plants and animals on the front. Over the years she painted a canvas board and stools and wrote creative narratives. She left us with many beautiful memories with which to come under her. Docie is survived by Linda, her wife of 20 years; Alvin and Woodard (Janet); Veronique, daughter Sarah Woodard (Liam Flynn) mother Martha Falcione, sister Abbi Planchon (Luis Burnett), Nancy Waterhouse (Markelene), brother David Falcione, and grandchildren Adelle, Luke, Hillary, and Asher. She is predeceased by her sister Helen, to Falcione. We are grateful to Sepede Nursing for their heart and soul and care in the last months after the Coronavirus as few flowers may be made to the Private Center of Vermont. An open house in Docie's memory will be held on Saturday, 2016, 10:30 to 3:00 p.m. at 38 Front Street in Burlington Vermont.

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From Vermont to NYC, Sculptor Lars Fisk Is On a Roll

BY KEVIN J. KELLEY

A sculptor born and bred in Vermont is coming to state status in the Manhattan art world. The *New York Times* recently named it—*and named*—his ascent with a profile and online slide show of some of his pieces, which he makes and stores in his quirky home on a windy lot in Brattleboro.

LARS FISK, 45, traces his success to his native state. Two years after graduating from the University of Vermont in 1993, he became *Seven Days*' first art director. He has long been associated with *PSA* as a designer of sets and spectacles for the jam band's concerts. And, perhaps most portendously, it was during a drive along Interstate 91 that Fisk was struck with the inspiration for making the spherical sculptures that have become his signature motif.

"It happened in 1998, at highway hypnosis," Fisk recalled. "I started seeing the road line of roll up into the horizon. It looked to me like a big ball." He soon began making rounded pieces that "turn landscape into objects, places into things."

Fisk offered that epiphany story in an interview earlier this month at Marlborough Chelsea, the Manhattan gallery that's hosting his show, titled "*Mr. Softie*." About a dozen of his amusing and sometimes amusing

transformations are on display at the venue. Round *Spengermans*, another New York art-world journey with strong Vermont connections, has been director there for the past four years.

Spengerman, also 45, has been friends with Fisk, who was raised in Norwich, since their high school years in Hanover, NH. They later shared living space in Burlington's South End. Serendipitously, the apartment was adjacent to *CHURCH STREET GALLERY*, Fisk's management company. Spengerman, who holds an art history degree from the University of New Hampshire, served as curator of Church Street's Fenchome Gallery (now the *SEA CENTER*) from 1995 to 2004.

"Taking a break from installing '*Mr. Softie*,' the ground-floor space on West 24th Street, the two heads retrospected about their lives in Vermont. They jointly embarked on a magical memory tour back to the Dairy House, where, 20 years ago, Fisk and Spengerman hung out and got to know embedded Burlington returnees including **CARLE INGLEHAUG**, **BARBARA JACKEN** and Michael Quisen (now an associate professor at Binghamton Polytechnic Institute in Troy, NY). The old heads spun what Spengerman referred to as "war stories" about their careers and the local art scene.

"They passed on so much information to us," Spengerman testified. "Their experiences were of great interest to us."

Fisk added: "It was a whole different kind of education. We learned things you don't learn in college."

The two also spoke about how Burlington coopted in New York as a place for artists to create and for centers to orchestrate and to startle (but it started impossible, the duo was asked, for someone to make a living as an artist in Vermont?).

"It's almost impossible to support yourself as an artist anywhere," Spengerman replied. "New York does have an

infrastructure of galleries and museums, which is the best thing about being here. But New York is also very expensive. It's getting harder and harder for people to come here and make an artist."

Fisk asked: "If you're going to go for it and try to make your way as an artist, it's important that you learn to suppress your standard of living."

"I feel very fortunate to do what I do," he continued. "And I'm only able to do it here. Actually, though, I was doing it in Burlington, too, but I was living like a homeless man there."

That's not to imply that Fisk is hoarding in a Park Avenue penthouse these days. His home consists of four shipping containers he's stacked two by two in a vacant lot on the Red Hook section of Brooklyn. This postindustrial urban kismet had previously been unused next to a parking lot in Astoria, a neighborhood in Queens that has both a Costco warehouse and the Seawater Sculpture Park. Fisk worked for seven years as facilities and studio manager of the outdoor art site that took root in East River landfill. From his containers, he could take in a drop-down view of the Manhattan skyline.

His nighttime glitter might be the consummate expression of New York's show in the 21st century. Look beyond the bright lights and the big money, however, and it's easy to see the funk that permeates in outer-borough neighborhoods such as Astoria and Red Hook. And it's the everyday sights of that crumbling side of Gotham that Fisk celebrates in his sculpture. At Marlborough Chelsea, he explained, "I'm exploring the iconography of the cityscape."

"*Mr. Softie*" opens with a lovable rendition of one of the soft-snow ice-cream trucks that ply the city's downscale streets. Fisk's ball-popped version, the size of an oversized party balloon, doesn't play the jangling jingle familiar to generations of New Yorkers, but it is a trachea, if oddly shaped, reproduction in all other respects. The piece is embellished with red-script Mr. Softie's logo and stripes of snow of the most convincing on eBay. Its windshield is even equipped with wiper blades.

The show also includes a truck, an obelisk-like street, the massive-fled



From left to right: Ship Ball (2014 Street) and T&E Soft Storage Warehouse First Month (ex. Ball) by Lars Fisk

walls of three subway stations and a self-storage warehouse—all of them converted into smaller-scale spherical forms. Its dimensions and sales price, the works range from marble-size pencils (which go for \$4,000) to a 36-foot-diameter object that almost touches the ceiling in the gallery's tallest room—that will cost a buyer \$150,000. This looming piece, which easy stroller viewers, has a black surface with a few intersecting white lines and some circular and oblong shape-and-gray patterns.

What can it be?

A few moments of contemplation, along with prime exposure to Fisk's wayward wheel will reveal "Lat Ball" as a shoddily wacky take on, yes, a parking lot. And not just any stretch of asphalt. This parking lot is based on the Canal parking lot that Fisk locked at every day from his container home in Queens. "I made it large to suggest that parking lots are sitting over," he said.

It took Fisk months to make "Lat Ball" and several weeks to complete the smaller pieces seen at the Chelsea gallery.

"All the material has to be manipulated, and some of the materials are more problematic than others," Fisk noted. He had to bend green, for example, to shape one of the pieces. "Lat Ball" consists of polystyrene covered with asphalt.

Several Vermonters traveled to New York to attend the September 8 opening of "*Mr. Softie*." Looks can be deceiving: Fisk's work much closer to home, too. "*Train Ball*" is housed, aptly in the trade-level lobby of Union Station in Burlington, while "*Burn Ball*" brings a rustic touch to the admissions area of UVM's Fleming Museum of Art.

Whether viewed in the Big Apple or the Queen City, Fisk's works impart a well-earned understanding of art's power to dematerialize that which is familiar. ☺

Contact: info@larsfisk.com

INFO

"*Mr. Softie*" runs now through October 10 at Marlborough Chelsea in New York City (marlboroughgallery.com)



Ship Ball by Lars Fisk

A New Documentary Gives Voice to the Silent Struggle of Eating Disorders

BY LUKE BAYNES

When **ANNE O'BRIEN** was in the midst of a statewide tour of her 2013 film *The Hungry Heart*, a documentary about Vermont's opioid addiction crisis, she met a man named Norm, whose daughter had struggled with eating disorders for years. He suggested the documentary make a film on that topic. Nearly three years and many interviews later, *All of Me* premiered on September 17 in Burlington. O'Brien's new doc is a frank look at individuals and families dealing with the devastating effects of anorexia and bulimia.

"I felt that this story needs to be told," says Norm, who isn't identified in the film and didn't wear his last name (used in this article, out of respect for his daughter's privacy). "I've become fairly pessimistic about this issue... because we wear through hell and back."

While Norm's daughter is now doing well, he still vividly recalls the depths of that "hell" including reaching her resort to self-harm as her weight dropped into double digits. At one point, Norm himself became suicidal from the strain and was prescribed medication. One day, he forgot to lock it up, his daughter swallowed a handful of pills and barely survived.

O'Brien was sympathetic between the discuss examined in *The Hungry Heart* and those in her latest film. The key difference, she notes, is that people suffering from drug or alcohol addiction can try to avoid the substance, but food is necessary to sustain life.

"As far as recovery goes, the first thing you do, if you're addicted to heroin or opiates or alcohol, is you get rid of the substance," O'Brien says. "With food, you have to eat, and so food is continuously around you."

All of *Me* features interviews with grown women and teenagers at various stages of recovery, as well as with parents grappling with the delicate complexities of the recovery process. The reason the women cite for developing eating disorders vary, from societal pressures and media-perpetuated



expectations of perfect bodies to a need to numb other personal problems or repress childhood trauma or abuse. A common thread is that the eating disorder provided a sense of empowerment. It was one aspect of life that could be controlled — until the disease began to take over.

"My stomach being empty made me feel very in control," says one woman in the film.

Another young woman, who grew up with an alcoholic father, puts it this way:

"I couldn't make him reliable, but my eating disorder was reliable."

Interwoven with the interviews are photos and home-movie clips that show the before-and-after effects of anorexia and bulimia. Some of the women grew enamored to the point of being unrecognizable.

O'Brien includes a single interview with a teenage boy whose battle with anorexia led him to attempt suicide by riding his bike into the wilderness in the dead of winter. The film would have benefited from more firsthand male voices on the topic, but O'Brien says it was difficult to find others willing to share their stories. Two boys who were interested in talking about their eating disorders, she notes, ultimately declined to appear on camera.

"I think it's 10 times harder talking about it than a boy's or young man's point of view," O'Brien says. "It is completely taboo to talk about it, and there's a lot of shame around it."

All of *Me* addresses the financial burden an eating disorder can place on a family, plus the cycle of relapses and

hospitalization that can occur when insurance companies stop covering treatment and a patient is released prematurely. A mother recalls being told that a particular treatment center would cost her \$1,500 a day; a couple says they raised up more than \$100,000 in bills related to treatment for their daughter.

"A lot of the way that insurance determines release times for people from intensive programs is based on weight gain for anorexia or, for bulimia, assessment of purging," explains **ANNE O'BRIEN**-McLAUGHLIN, founder and director of the Vermont Center for Integrative Therapy, in the film. "The problem is, that's just restricting the surface of treatment."

According to data from the National Eating Disorders Association that are cited in the movie, only 10 percent of the 30 million Americans who suffer from eating disorders will receive treatment. Of those people, only 25 percent are seen by someone qualified to treat them.

Despite those bleak facts, the overall message of the film is one of hope. Many of the interviewees are clients at VCTI, which integrates yoga and meditation into traditional therapy techniques for the treatment of eating disorders. And the sight of the many healthy-looking people in the film, who now feel comfortable enough to discuss their disease, should encourage those still struggling in silence.

O'Brien says she believes the issues addressed in *All of Me* will resonate with anyone who has wrestled with low self-esteem or body insecurities, regardless of their relationship with food.

"I hope what the film does is, it opens up a much larger discussion about just food in general, body image, our ways of dealing with our disposition and our anxiety, and things in our lives that are difficult," she says. "And what tools we use to get through that?" ☐

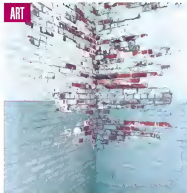
INFO

All of Me directed by Anne O'Brien. Screenings: Saturday September 22 at Community College of Vermont, in Windsor; Friday September 23 at SICA Center in Burlington; Saturday September 24 at Waterbury Public Library; and Sunday September 25 at Shelburne Town Hall; all at 7 p.m. with film discussion. \$5-10. See website for future screenings on the statewide tour. Movie can't stay in eating-disorder documentary

A COMMON THREAD IS THE SENSE THAT THE EATING DISORDER PROVIDED A SENSE OF EMPOWERMENT.

On Instagram, a Photographer Documents Memorial Auditorium

BY SADIE WILLIAMS



MARY ZOMPETTI is a newcomer to Memorial Auditorium, but the photographer is already developing an unusual relationship with the old building. The Grand life resident has directed **DURHAM CITY ARTS' Community** Durham and Digital Media Lab for 12 years from a basement office in the **BGA CENTER** on Church Street. But this summer she relocated to Memorial — just a few months before its tenants will have to vacate the 1937 building due to structural issues.

All the more reason to start taking pictures. Zompetti is known for her site-specific photographic projects and installations. For Memorial Auditorium, she has been posting images on Instagram that showcased the building's worn features, wooden folding chairs being the auditorium's balconies, house plugs that honor

Bartogian's casualties of war, chalkboards bearing chicken-scratch musical notations in the green rooms behind the stage.

Zompetti finds unexpected beauty in the aging structure, and she has an eye for observation. One image features paint peeling from a wall that her documenting days are numbered. BGA's clay and grout studios and administrative offices, along with the Bartogian Generator maker space and the youth club 262 Main, will move out by the end of the year.

MARY ZOMPETTI

THERE ARE MANY, MANY DETAILS I NEVER WOULD HAVE NOTICED IF I WASN'T MAKING PHOTOGRAPHS.

BGA's classrooms and offices will move into new quarters in the former Firecliff Vending at 505 Pine Street. (Future plans for 262 Main are still evolving.) Until she has to leave, too,

Zompetti plans to keep memorializing Memorial *before they* interviewed the artist about her project.

SEVEN DAYS: Why did you start photographing the building?

MARY ZOMPETTI: As I began working in the office at Memorial this summer, I started to notice the amazing beauty of the space, from the creaking wooden chairs in the auditorium to the peeling paint in the hallways to the way the light moves through the space. Photographing helps me see, notice and understand space differently and more intensely. There are many, many details I never would have noticed if I wasn't making photographs.

SD: Are you working in digital, film or both?

MZ: Right now, this is solely an Instagram project — all of the images are taken with my iPhone and are edited and posted in the moment. [It's] a different way of working for me. It's been a great way to make the images immediately available and to gather community feedback. The project seems to be gaining momentum and it may evolve into a large-format film series in the coming months. But, for now, I am enjoying the immediacy of this project as a counter to the rest of my studio practice.

SD: What has been the reaction to these photographs?

MZ: People often share their specific memories of Memorial when I post, and I enjoy hearing people's stories. There is a collective sense of nostalgia for Memorial in our community, and I think everyone is waiting to see what will become of the building.

SD: What's it like, as a photographer, to have people react so strongly to your images on social media?

MZ: As an artist, it's great to have people react positively to the work — I didn't expect this project to gain such traction, and I'm happy that the images are meaningful to people.

SD: What are your thoughts on leaving? How do you feel about the new space?

MZ: I've definitely developed an attachment to both Memorial and the photo lab. I've managed at the BGA Center. Our studio programs have evolved and served many people over time, and many professional and personal relationships have grown and thrived in those spaces. I see this move as a positive next step in our evolution.

As for the new space, I am very excited about it. It's been a fun challenge to design and plan a new darkness and digital lab that will better serve the evolving needs in our community.

It's also exciting to know that these new labs will be just down the hall from all of the other BGA studios. ☺

INFO
Learn more at maryzompetti.com.



Mary Zompetti

BEFORE THE CITY WAS BUILT
I USED TO COME HERE OFTEN

I COULD SEE THIS GIRL IN THAT
FAR VILLAGE, BUILDING

WE USED TO TALK

SHE WOULD TELL ME THINGS.

I CAN'T SEE HER ANYMORE.



SHASHWAT MISHRA

Shashwat Mishra is an Indian artist currently residing in Vermont, but his heart is always where he lives or is about to. He also likes a good drink. Some of his work is featured on his website shashwatmishra.com.



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Dear Cecil,

We've all seen the ads where pets experience visible joy when served an expensive brand of dog or cat food. But do dogs and cats discern flavors, and, given the choice, would they prefer Alpo or Cesar to dog crap or dead rats?

Two Larrys



Even the most doing pet parents can have a tough time maintaining the illusion they're dealing with a refined sensibility. The high-end kibble might indeed disappear from your dog's dish, but that doesn't mean she can't find room for a bird corpse or discarded diaper elsewhere. Yes, dogs and cats do apparently taste flavor, but so, the fancy brands don't necessarily contain more of what gets them salivating than the cheap stuff, just as humans cover won't necessarily trip human taste receptors more reliably than a bag of Doritos.

Taste starts with the tongue, and the number of taste buds varies drastically among species — in some cases, pretty widely within species too. Chalkins have only about two dozen taste buds, humans tend to have somewhere between 2,000 and 30,000. A bigger number doesn't automatically translate to a more sophisticated palate: Cattle have hundreds of thousands of external

buds, meaning they're constantly tasting the river-bottom muck as they wade through it. I'll take the life of a chicken, thanks.

As for dogs, they have just 1,700 taste buds, cats make do with a paltry 470. In both, you won't be surprised to learn, many of these buds are particularly attuned to meat, fats and the chemicals therein. Beyond basic meat-contriving, though, we see some divergence: Sweet tastes, for instance, also make it onto dogs' radar — their taste buds respond to a chemical called farnesol, found in various fruits. (Note that they go for chocolate, even though it's toxic to them.) Cats, on the other hand, are alone among the mammals in having no ability to detect sweetness — which, given the personality of some cats (We know, seems poetically fitting).

And it makes sense: Foodwebs, one of the big differences between the two major pet blocs is that cats are wired to eat a lot more protein than

dogs. In recent studies of macronutrient selection — where test animals had access to a buffet of variously high-protein, high-fat, and high-carbohydrate foods and ate what they wanted — British pet nutritionists report that cats chose a nutrient balance of 52 percent protein, 34 percent fat and 12 percent carbohydrates, whereas dogs' self-selected splits came out at 36 protein, 45 fat, 7 carbs.

Why the gap? The researchers suggest that wild not too long ago, humans weren't eating aside much meat for cats, who were expected to make their nutritional numbers via mousing — and the small animals cats remain famous for hunting tend, in fact, to contain about 50 percent protein. Dogs, conversely, are descended from pack hunters, who could load up on prey with more body fat, then, of course, they tossed in their lot with people at least 10,000 years ago and have been eating our scraps ever since. (From a scavenging

perspective, a dog's occasional willingness to eat actual rats isn't as crazy as it seems — who knows, it figures, maybe there's still some good traffic there.)

Nose taste and smell are overlapping senses for most animals, and you and I aren't even in our pet's league when it comes to detecting scent. Humans have maybe six million olfactory receptors in our noses, where cats can have up to 80 million and dogs as many as 300 million. Dogs and cats are also among the many critters whose mouths connect to their nasal passages through something called the vomeronasal organ, or Jacobson's organ, containing its own set of receptors to detect chemicals like pheromones. Scientists are still studying this organ's role, but with what's essentially a second olfactory system running alongside the first one, pets may encounter their food via a multisensory experience it'd be hard for us to even comprehend.

With that said, there's no solid evidence that dogs and cats are biologically predisposed to favor the flavor of a higher grade of meat, whether marketed as "organic" or

"natural," to the organs and by-products processed into cheaper fare. In fact, some kibble-based dog foods may please your pet more, because they're highly sweetened. None of this means there aren't nutritional benefits to the pricier stuff, but I have neither the time nor the space to moderate the countless disputes over proper pet diet that have been stirred up in the two millennia since the Roman scholar Marcus Terentius Varro advocated feeding sheep-dogs milk-soaked bread and muttonbones.

Then again, no dog ever lifted its muzzle from the trash to consider a more upscale dining alternative offered on television. Advertisers use their senses for the species that's holding the credit card, and American humans are their willing prey, shelling out more than \$30 billion on pet food annually. And it's not like marketing types don't know their psychology: According to a 2016 Coonell study, people will tend to believe that their own food tastes better the more they pay for it. Sometimes you have to wonder just how much smarter than our pets we actually are.

INFO

Is there something you need to get straight? Cecil Adams can deliver the 50 most urgent topics. Send questions to cecil@straightdope.com or write him c/o Chicago Reader 3320N. Elston Ave. Chicago 60654

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T.J. DONOVAN

The likely next AG has an unlikely cause: criminal justice reform

BY MARK DAVIS

TJ. Donovan was running behind schedule last Friday morning. He was supposed to be in plan negotiations on a pending fraud case, and then in a meeting with his top deputy prosecutor. So he got a little annoyed when a secretary announced him, "His promised Dan Sedor 16 minutes."

Sedor, one of Vermont's most respected defense attorneys, represents 17-year-old Bentley Sedor, whose 1988 arraignment as a second-degree murder charge had Donovan's office buzzing in interrogation. But that's not what Sedor wanted to chat about in a conference room adjacent to Donovan's office on the third floor of Burlington's superior court.

Instead, Sedor had a push for the prosecutor. He proposed that Donovan help lead a statewide public relations and education campaign to combat crime abuse, similar to the national anti-tobacco campaign that reduced smoking.

"You've got to bend the curve," said Sedor, who is based in Orange County. "I don't see bumper stickers, I don't see ads, billboards. It should be everywhere."

Donovan, who had started the meeting with some reluctance, began to warm to the idea.

"So how do we do it? Because I agree with you," Donovan said. "No one says, 'I want to be a heroin addict today.'"

"Right. Vermonter is in the cause. Right creative



people," Sedran said. "We'll never solve the problem until the whole culture gets behind it."

Sedran was making his case to the right guy. While nominally still the top law enforcement officer in Chittenden County, charged with overseeing 30 staffers and \$200 cases annually, Donovan is the overwhelming favorite to win election in Vermont's attorney general in November. The current AG, 30-year mountaineer Bill Herrick, is retiring.

Not once Sen. Patrick Leahy (D-Vt.) held Donovan's job has a public prosecutor in Vermont been so politically adept — or ambitious. "The politics is closer to the surface with his administration than we have seen with prior state's attorneys in Chittenden County," said former Burlington police chief Michael Scherling, whose officers sent their cases to Donovan's office for prosecution.

Some people in judicial circles call Donovan "TV T.J." and he confesses to a fondness for bright lights. His decision to challenge Attorney General Herrick in the 2002 Democratic primary, which narrowly failed, was seen as a bully move in a state where contested primaries are rare. Virtually everyone in Vermont politics — including his own legislative mother — thinks Donovan could use the attorney general job as a springboard to a higher office.

"There's a joke that AG means 'aggravating governor,'" says Donovan's opponent, St. Johnsbury attorney Deb Friedman. Despite her adieu challenge, Friedman has issued a \$765,000 campaign war chest, including contributions from well-heeled out-of-state attorneys, that could cause as kindly a fellow

judge as Jim Donovan has elected antithesis, but is also credited with taking bold — and politically risky — steps to upend the criminal justice system and scrap the traditional law-and-order playbook, years before these ideas were politically popular.

While many prosecutors, including Leahy, talked tough on crime on route to higher offices, Donovan has built a reputation for giving breaks to people who have broken the law. He has occasionally arrested police, and he counts defense attorneys among his most ardent supporters.

Two of Donovan's signature initiatives — a program to divert drug addicts out of the court system and an amnesty day for mostly poor people who have accumulated hundreds of dollars in overdue traffic fines — are being replicated throughout the state.

"I used to be more cynical, thinking the stuff he's doing is just for the next election, but look at what he's doing on the ground — you can't argue with it," said Defender General Matt Valera, who supervises dozens of public defenders who do battle with prosecutors on a daily basis. "A lot of the ideas that he has put forward have been floated by the defense bar, social workers, treatment people and the like. But it took a prosecutor to take those ideas to the legislature. The unique angle he has is, he uses the pulpit of a prosecutor to advance some of these more progressive criminal justice ideas."

Donovan says he is trying to fix a broken system that has named countless lives without ensuring safety. The Burlington native, who had his own brush with the law, personally knows many of the people he has prosecuted.

"Anyone who has done this long enough can see the failure of the system," Donovan, 52, said. "You're

**VIRTUALLY EVERYONE
IN VERMONT POLITICS
— INCLUDING HIS OWN
LEGISLATOR MOTHER —
THINKS DONOVAN
COULD USE THE
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in court. You see the same people here and time again, and you ask, 'Why?' We know who the bad guys are. It's a small percentage, maybe 15 to 20 percent of the criminal. The rest are good people, and they deserve a chance. The vast majority of them are experiencing issues of housing, mental health, addiction, lack of education, poverty. If our job is public safety, we can't just throw them in jail and say, 'For your behavior when we haven't addressed the underlying issues.'"

Once an electoral career killer, that forgiving philosophy is gaining traction nationwide. In the past two years, President Barack Obama has commuted 342 sentences for nonviolent criminals — more than his past nine predecessors combined — and called for an end to mass incarceration.

Donovan beat Obama in it. "T.J. ... has developed a long-standing platform and reputation for the kinds of outcomes that he is going to take," Scherling acknowledged. But he's not just being altruistic, Scherling added. "There's a political thread that runs through all of this, and he doesn't try to hide that."

Quite the contrary, Donovan embraces it.

Big Fish

Donovan's day had started almost two hours earlier, at the Sheraton Burlington Hotel and Conference Center, where he met with two men who launched a special court program for veterans in Massachusetts.

Donovan peppered the men with questions and, with deft prosecutorial probing, extracted a crucial nugget of information in the jumble of facts they threw at him. Any veteran who serves more than 60 days in prison loses his or her military benefits, including access to treatment programs. That could happen even under a relatively generous plea deal for many low-level offenses.

"I didn't know that?" Donovan said. "I guarantee you no one in the Vermont criminal justice system knows that. Again, the unintended consequences of the system."

Donovan returned to the courthouse and headed up the stairs to his third-floor office — he claims to never use an elevator — met with Sedran, and then dashed onto the ballroom for a few minutes.

WCAX-TV needed a quick, on-camera interview on the Senate case. Donovan handed easily with reporter Kyle Mullins, sitting about a wedding the reporter had recently attended before delivering succinct answers in a three-minute interview.

Then, a case he initially labeled "classic Vermont." After a long investigation, a Hallowell man was charged with fraud for submitting a 20-point warranty that he might not have caught during last year's Lake Champlain International fishing derby. The fraudulent fish sailed him the \$15,000 grand prize.

LCJ president James Ehlers, a longtime Donovan friend and environmental activist, and public defender Sandra Lee sat down with the prosecutor to try to hammer out a settlement and compensate the fishermen who won lesser prizes.

"Your guy has to pay," Donovan told Lee. "My guy absolutely wants to work something out," she told him.

The three of them haggled back and forth, until Donovan got a phone call and had to leave the meeting. Judge James Christy had summoned him for a private chat.

When he returned to Lee and Ehlers, they resumed talks but quickly realized that working out the settlement would be more complicated than anyone expected, and the group broke up without a deal in place.

From fish fraud, Donovan turned his attention to homicide cases. In the same conference room, he convened deputy prosecutor Susan Hendon, who handles many of the office's homicide, and sat mouth cases, and James Kneeshield, who is viewed as Donovan's possible successor.

Donovan ran quickly through several pending high-profile homicide cases, asking Hendon whether it was time to make plea offers in any of them.

They grappled for 10 minutes trying to decide whether to offer one defendant a deal on a manslaughter charge or pursue a second-degree murder charge at trial, despite some concerns about the strength of their evidence.

"I think it's a second-degree case, but I see the risk, so he has to pay you," Donovan said. He then instructed



his office administrator to clear Hudson's calendar for the coming week.

"No question about it: top priority, this case," Donovan said. "Give my the other staff. Get rid of the shit cases. That's the priority... OK, what else do I need to know?"

Donovan doesn't handle most of the cases that come to his office. As he acknowledges, he is more of an administrator than a courtroom prosecutor. In other Vermont counties, where state attorneys have only a few deputies, the top prosecutors often personally try homicides and high-profile cases and, like his colleagues, often swamped, lower-level ones, too.

With a dozen deputies at his disposal, Donovan uses his job as setting the tone, supporting his subordinates and staying out of their way. As years have gone on, he said, he has become more *totally focused on policy*—and his campaign.

"You have to delegate, especially as this office," he said. "I don't think the Chittenden County state attorney's office can be the top trial lawyer. The job is too big."

That kind of hands-off approach is the last thing the AG's office needs, according to Harrison. She expressed concern that as the state's law enforcement effort, Donovan would be more interested in "how looks good and what will sell with the press and public."

Dem Donovans

Donovan sounds like a real tall and bald dark man with a small but growing bald patch. He has two sons, ages 4 and 4, with his wife, Jessica McDonald, a mental health counselor. They live in an upper-middle-class neighborhood between Iyer Street and Route 7 in South Burlington.

Donovan is a born raconteur who easily engages people. That includes defendants and their friends and families in the courthouse and on the street. His most distinctive feature is a raspy voice that sounds like it's in perpetual need of a throat lozenge.

"He's certainly not a shy guy," according to his teaching Rep. John Lynch ("Alec") locally (Donovan is Burlington), an influential Statehouse member. "He loves making a name, he loves talking to people and he loves listening...and hearing their stories. I think that's probably what he's most efficacious at doing."

Donovan is a basketball nerd, whose primary motivation at Burlington High School, as his mother remembers it, was keeping his grades up so he could

stay on the team. He spends most winter nights watching college hoops on ESPN. But Donovan learned that this reporter attended the University of Maryland, he suited off the stunning lineup of the school's basketball team—*from 2003.*

If he weren't a prosecutor, Donovan says, he would have been a high school history teacher and basketball coach.

But politics was in the family. Donovan, who has five sisters, was born into Vermont Democratic royalty. Burlington's Lady Park is named after his grandmother, Bernice. President Lyndon Johnson appointed him as a federal judge after Lady narrowly lost

executive his last plan of working as a teacher.

Donovan graduated from Merrimack College in North Andover, Mass., in 1986. He then took a postcard break back home, where he drove the country shuttle for a Burlington car dealership, before leaving for Suffolk Law School in Boston. True-bar, he landed a job as an assistant district attorney in Philadelphia, prosecuting mostly low-level drug cases.

For the first time, he saw gross inequities in the criminal justice system.

"That really was a unbelievable epiphany for him to the issues of poverty and certainly to the issues of race," his mother said. "He quickly realized he

succeeded in their required programs and stay out of trouble, the criminal charge never gets filed. If they flunk out, they answer to the charge."

RICC has been the highest-profile initiative in Vermont to address the traditional, punitive approach to justice. Last year alone, nearly 250 people who would have been charged and likely convicted of crimes graduated from RICC without ever seeing a judge.

An early study suggested that defendants were less likely to reoffend if they made it through RICC. In 2014, Gov. Peter Shumlin and lawmakers, hell-bent on addressing Vermont's "opiate crisis," passed a law that aimed to duplicate the program in every county in the state. While the statute has spurred, responsibility for its statewide implementation recently switched from the Department of Corrections to the Attorney General's Office. Many say the move anticipates Donovan running that office.

RICC has out-of-state admirers, too. New York City corporate attorney Richard Brannan stumbled across Donovan's program while serving on a New York State Bar Association committee devoted to recently released inmates. He was so impressed that he cut Donovan a \$1,000 campaign check, intended to help him in several important New York-area campaigns for him to meet with the staff of Manhattan District Attorney Cy Vance.

"I think T.J. is doing the right thing, but it's difficult for a prosecutor to take that position because they get elected by saying, 'We're going to make the city safe,'" Brannan, a Republican, and, "It's outrageous, what T.J. has been doing."

In March 2015, Donovan announced the Camden Courthouse would shut down several operations for a day to host a driver's education day. Motorists whose licenses had been suspended because of unpaid traffic tickets could pay \$20 per instruction and get their privileges restored.

The initiative was designed to address a problem that doesn't garner headlines but, experts say, has devastating consequences for the poor. More than 20,000 Vermonters have delinquent traffic tickets, and many are unable to pay and so lose their license. If they keep driving without being, get pulled over by police for driving with suspended licenses, and slowly accumulate more and more fines. Activists call it a "poverty trap."

Donovan said he tentatively expected that only a few hundred people would take advantage of the amnesty. But more than 1,000 showed up on a final Monday day, lining downtown sidewalks around

HE USES THE PULPIT OF A PROSECUTOR TO ADVANCE SOME OF THESE MORE PROGRESSIVE CRIMINAL JUSTICE IDEAS.

DEFENDER GENERAL MATT VALENTI

in the 1968 governor's race. Donovan's mother is currently serving her 16th year in the legislature. Only one other Irish-Catholic clan—the Sorrells—wielded comparable influence in Burlington.

Sorrell declined an interview request for this story.

"I grew up in a house where politicians were larger than life," Donovan said. "A Wood's City Council race was like the presidential election in my house."

Donovan's late father, Thomas, was a general practice attorney in Burlington who worked solo, handling everything from estates to low-level criminal cases. He told his children about his dreams and some of the struggles they faced.

The tales of how he made an impression on young T.J., who read a lot but was an "indifferent student," as he phrased it. At 18, he became a defendant himself when a boy's night out on Church Street turned into a violent melee. Donovan, who described the incident as a fistfight between two groups of men who "probably had too much to drink," was charged with aggravated assault. As part of a plea deal, he received a three-year deferred sentence. He completed 180 hours of community service, paid a \$1,000 fine and eventually had the charges expunged. A felony conviction on his record would have made it difficult for Donovan to borrow money for school and could have complicated his bid to become a lawyer—or even

was prosecuting poor people and often people of color, and...reckoning with the fact that some people in our society do not get the same chance as others."

Donovan returned to Vermont, worked as deputy state's attorney in the Chittenden County State's Attorney's Office, then left for private practice at Jerns & Hughes.

When his boss died, former Chittenden County state's attorney Rich Simpson, retired in 2008, Donovan ran for the job. With the backing of an influential family, he knocked off deputy John St. Francis with more than 70 percent of the vote, securing a four-year term. In the spirit of Abraham Lincoln's "pen of steel," he kept St. Francis on as a deputy.

The Power of Forgiveness

Almost immediately Donovan started using his office as a testing ground for his theories on criminal justice reform.

His signal achievement, which Donovan takes at every public appearance, is Rapid Intervention Community Court, which he launched in 2010. The idea is to identify repeat, nonviolent criminals—the people Donovan said he sees in court over and over—and remove them from the criminal justice system before they ever step foot in a courtroom. RICC officials help the defendants get into treatment and counseling. If they



Lt. Donovan talking to a reporter

the courthouse for a quarter mile in every direction, waiting hours in the cold to get inside.

Halfway through the day, Donovan slipped outside and walked the line like shock bands, joined with people, asked about their siblings and loved ones (everyone seemed to know him — or at least knew his name).

In the following months, other Vermont counties held driver restoration days based on Donovan's model.

"The driver restoration thing, he didn't have to do that, but it's the right thing to do," longtime Vermont attorney Robert Appel said. "Why beat up on poor people more than they are already beaten? I think he understands more than most in his position what it's like."

In addition to the headline-grabbing incidents, Donovan and his deputies have made hundreds of small decisions to nip cases away from the court system. He is known among defense attorneys for cutting generous plea deals with nonviolent criminals. And his office often refuses to even file low-level, tech-fugitive cases — common among the poor and drug addicts — along with scores of unhelpful trespass, retail theft, low-level prostitution and other misdemeanors

that often stem from drug use and mental health issues.

"Most people want to do the right thing, but for a variety of reasons they don't," Donovan said. "We don't have to overreach and over-punish people."

Crime and Punishment

Not surprisingly, Donovan's attitude hasn't endeared him to cops.

Though he has scored the endorsement of the Vermont Troopers Association — the union traditionally sides with Democratic candidates — Donovan acknowledged an off-strained relationship with local police. His job, as he sees it, is to act as a filter between law enforcement and the courts, not simply to pass along cases that police build.

"Cops would like every arrest they make to be prosecuted, and they get frustrated with seeing recidivists back on the street," Burlington Police Chief Brendon del Preo said.

South Burlington Police Chief Thomas Whipple was less diplomatic.

Concerned about a spike in local prostitution, his department spent weeks in the summer of 2010 building a case that

eventually resulted in the arrest of seven men whom an undercover officer lured from outside the area for a purported rendezvous. Whipple's department sent out a press release touting the arrests. But Donovan quickly dropped the charges against the men and had them attend a class about the "complex circumstances that underlie prostitution."

"At first, the officers were incredibly upset, and I was like, 'What?' Whipple said. "There have been things I haven't agreed with, and I call him up and say, 'EJ, what are you doing? Why did you drop it? It's a good case.' The thing I can say is, he always takes my calls, and sometimes we get something, and sometimes he goes, 'Terror, I'm sorry you don't like it, but that's what I've done.'"

Donovan further raked his reputation among local law enforcement by pursuing criminal charges against Winslow police officer Jason Nolan. In April 2013, Nolan shot and wounded an unarmed person with a schizophrenic, Isaac Sago, after the normally ill man failed to obey Nolan's commands and punched the police officer in the face.

In almost all cases involving police use of force, local prosecutors defer to the Vermont Attorney General's Office,

which traditionally clears the officers of wrongdoing.

Donovan took the unusual step of presenting the case to a grand jury, which returned indictments against Nolan. He then took the case to court.

It was the first time in recent memory that a Vermont cop faced criminal charges for shooting a civilian. Nolan eventually pled guilty to two misdemeanors and forfeited his right to work again in law enforcement.

Former Winslow police chief Steve McQueen said the case created "a cut-throat" among his officers that made it "challenging" to keep them in line. Donovan put him in a tough spot. "I may have disagreed with the decision to prosecute, but I still had to respect it," McQueen recalled.

"It's about public trust, and an untrained mentally ill man got shot," Donovan said in his own defense. "These are the facts. It was the right decision to make. Sure, people may not talk to me anymore. That's life."

Not long after prosecuting Nolan, Donovan surprised observers by launching a campaign to elect Somell, whose family has been friends with Donovan's for decades.

Though he started out relatively unknown outside Chittenden County, Donovan initially raised some money and scored more newspaper endorsements than Somell. As Election Day grew near, Donovan said, he felt increasingly confident of scoring an upset.

"I went into that race to win. I'm not sure the other side anticipated how hard we would work. I worked my tail off," Donovan said. "I outworked him, outperformed him, but a few things happened at the end."

Two things happened. A super PAC connected to the Democratic Attorneys General Association, launched a \$160,000 television advertising blitz on behalf of Somell.

And Somell began buying the first media outlet to report that Donovan had been arrested and charged with aggravated assault for a fracas at Church Street when he was 18 years old.

Donovan acknowledged the incident and has since made it part of his personal narrative. The prosecutor has known trouble and seen firsthand the benefits that can come from getting a second chance.

Even that strike him empathetic, open-minded — or both? Donovan warned that such concern should "give voters pause."

'Hey, T.J., Can We Talk?'

At noon, Donovan slipped out for a quick three-mile run in downtown Burlington — something he tries to do four days a week. He was back and showered in time for Seneca's 1 p.m. arraignment in a courtroom packed with security officers, distraught community members and television cameras.

On August 22, the 33-year-old Seneca allegedly got into a drunken fight with 34-year-old David Hojoda in downtown Winoski. Felled by a punch, Hojoda had to be hospitalized; the teenager was charged with aggravated assault. Eleven days later, Hojoda died. Cause of death: blunt force trauma to the head. Donovan's office upgraded the charge to second-degree murder, necessitating a new arraignment.

Hojoda handled the brief proceeding. Donovan sat a row behind her, listening intently as Jordan tried to argue that there was not enough evidence to support the murder charge. Judge Dennis Pearson disagreed and ordered Seneca held without bail pending trial.

Outside the courtroom, as reporters gathered near a corner window, a group of Seneca's friends huddled together in the nearby hallway and spoke angrily about seeking retribution on his behalf. Some quickly threatened to seek trouble with Hojoda's family, making a few first steps just out of earshot. Others struggled to understand how one punch could lead to a murder charge.

Though Donovan had been quiet through the hearing and his name was never mentioned in court, everyone in the courtroom seemed to know him.

"Hey, T.J., can we talk, brother?" a tattooed twenty-something friend of Seneca's asked Donovan as he walked out of the courtroom. Donovan nodded, then ducked into a conference room.

He emerged to a small cluster of TV cameras, joked comfortably with the reporters and answered questions about the case. The clips ran that night on every major Vermont station.

A few minutes later, in his office one floor above the courtroom, Donovan and his team met with Hojoda's family. He had previously prosecuted some of them for low-level crimes, including Hojoda's son, whom he told.

"I don't give a shit about the past, all right? This is about your old man and what happened, all right? So let's move forward."

By 3 p.m., it was time to leave the courtroom. The Vermont State



T.J. Donovan arriving (courtesy: WFFF)

Employees' Association, perhaps the state's most influential union, was holding its annual banquet at Killington Resort that evening, and all the major Vermont candidates were expected to attend and pose the final.

Why? Well, Donovan's sole campaign staffer, parked him up and stashed her car south on Route 2. About 30 minutes into the drive,

"Hang in there. Let me know if there is anything I can do," Donovan told Leanos in a downtown coffee shop, before posing for a quick picture with Leanos that within minutes was posted to the campaign's Instagram account.

Then it was on to the VSEAs dinner at the nearby Killington Grand Resort Hotel.

DONOVAN RISKED HIS REPUTATION AMONG LOCAL LAW ENFORCEMENT BY PURSUING CRIMINAL CHARGES AGAINST WINOSKI POLICE OFFICER JASON WOKES.

Donovan peered up from his phone and announced an unexpected stop before arriving in Killington, they would swing through Rutland and meet that city's mayor, Chris Lounsbury, a Donovan supporter who is under immense criticism for backing a plea to bring 160 Syrian refugees to his struggling city.

The dining room was full of state employees, campaign staff and volunteers. Having already secured the VSEAs endorsement, Donovan waved and gave a thumbs-up when his name was mentioned, drank a beer, ate some rubber chicken, slapped backs, posed for pictures, posed out campaign stickers and slipped out the door

before the other candidates, including Democratic gubernatorial candidate Joe Minter and lieutenant governor Joseph Ben. David Zuckerman (P/D-Clarendon).

Next stop: Chutes Restaurant. A few days earlier, Burlington attorney Norman Blain had mentioned to Donovan that his brother Claude owns an eatery in Killington. Donovan wanted to stop and say hi. "Just for a minute, make the connection," Donovan told Blain.

He hopped out of her car and meandered up a sloping walkway to the half-hall restaurant. "We're looking for every vote there is," he said, to no one in particular.

Inside, the hostess was not at her stand, but a cook passed by. Donovan asked if he could see Claude.

"He's pretty busy behind the line," the cook said. "What's your name?"

"T.J. Donovan."

A minute later, Claude Blain emerged for a quick, friendly chat. That turned into an invitation to grab a beer. Of course, Donovan said yes. Fiddlehead in hand, he worked patron at the U-shaped bar for 45 minutes.

"Hi, I'm T.J. Donovan, I'm running for attorney general, State of Vermont," he said time and again. Some recognized him, most didn't. Tourist-filled Killington is probably not the best place to roll for votes.

As Donovan chatted up a middle-aged couple sipping white wine at the bar, Blain surveyed the crowd and confided to this reporter: "Only one of them lives in Vermont."

Donovan didn't appear to care. He was in his element, talking up to people, making connections without disrupting anyone's evening for too long.

One got the impression that, were he not running for anything, he'd probably be doing the exact same thing — although maybe in more comfortable clothing.

Donovan's two kids were probably fast asleep by the time Donovan said his goodbyes, slumped into Blain's shotgun seat, cracked the tragically Hip — his favorite band — and started singing and air drumming, a full 34 hours after his day started.

"This," he said, in the movie-blurred and the car out through the black Vermont night two hours from home, "is what it's all about." ☺

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Glass Action

Competitive glassblowers go big or flame out at Bern Gallery's Pipe Classic II

BY KEN PICARD

As Eusebio Gomes quickly approached his 3-pint deadline, he was smoking on a pipe— not puffing it, but creating it.

The Riverside, Calif.-based artist, known among professional glassblowers by his first name, stood at a two-foot jet of blue fire, rapidly working rods of raw glass into a stunning work of art. It was September 10, 2015 at the Bern Gallery's Pipe Classic II—the Burlington smoke shop and glass school's annual pipe-making throw-down—and, like all competitors, Eusebio had just 12 hours to complete a pipe that eventually might take him days or even weeks.

Sporting a black T-shirt, a green wool cap, glasses and dark protective eyewear, Eusebio stood at the torch for nearly six hours without resting or eating, as several dozen spectators watched him every move. (Each year, the Bern Gallery documents the event on a video, where this

reporter watched it, and also streams it live on YouTube.) From the corner of his mouth hung a flexible blow hose, which enabled him to occasionally puff air into the molten orange glass while simultaneously twisting, pulling and bending it into various shapes and sizes.

"How many minutes do I go?" Eusebio barked, at no one in particular.

"Two exactly," someone yelled. With 50 seconds remaining, Eusebio gave a glowing orange globe one final dab with a steel tool, then lifted a thin pipe and gently placed his finished piece inside. From the opposite side of a Plexiglas safety partition, the crowd erupted in cheers. Eusebio finished his pipe, which ultimately won first place, with just 30 seconds left on the clock.

When it was over, a tired but relieved-looking Eusebio chased a flat bump into Bern Gallery co-owner and Pipe Classic

founder Tito Bern, then exhaled, "That was crazy as heck."

The same could be said about the Pipe Classic itself. The national glassblowing flame-off, held each year at Bern Gallery in the third week of September, has a solid claim on being the first-ever glassblowing tournament in the country to celebrate the art of glass pipes, bongs and bubblers. Though copper competition events have since arisen elsewhere, those who've attended Pipe Classic insist that this event is like no other for its sheer intensity, atmosphere, barnum and raucous partying.

This year, Eusebio, 32, is back in Burlington defending his title at Pipe Classic II, which began on Monday, September 14, and runs through Saturday, September 26. The event, much of which is free and open to the public, attracts glassblowers, smoke-shop owners and collectors from around

North America. Several hundred have paid for a judge's pass, which lets them vote on the winners and bid on finished pieces at this weekend's auction.

Though Bern Gallery hosts Pipe Classic, it doesn't pick the competitors. Instead, an independent, 11-member committee of industry professionals selects 12 pipe makers from the United States and Canada to go head-to-head.

Pipe Classic's four rules haven't changed since the first glass bowl-a-thon was held in 2008. Each piece must be made from scratch by an unassisted solo artist; it must be produced in the Bern Gallery; it must be completed within 12 hours—divided into two six-hour sessions held on consecutive days; and the finished piece must be a functional pipe or be attached to one.

Every year, the level of competition rises—as do the prices paid for the finished pieces. At Pipe Classic II, the top pipe sold for a few thousand dollars. At Pipe Classic I, the first-place winner netted more than \$5,000; a year later it was \$8,000. Eusebio's winning pipe last year, a complex contraption that bubbled and swirled water like a moonshine still, sold at auction for \$14,500.

Despite the event's growing prestige, Pipe Classic has gone largely unreported

In the Queen City "The weirdest thing about the Pipe Classic is that it's this huge national event where we have people coming from all over the country," says Bern. "But locally, it's like it's not even happening."

That's understandable, given the state's long history of pipe-smoking as an underground, even degenerate, endeavor. For years many states, including Vermont, criminalized glass pipes to be used for paraphernalia that were subject to seizure. Hence the absurd caveat that adorns every glass-pipe store: "For tobacco use only."

In recent years, however, to marijuana was decriminalized in Vermont and pot prohibition softened out in other states, pipe making has evolved beyond its unlit, wood-smoking roots — though cannabis consumption remains popular among Pipe Classic competitors and spectators alike. Today some glass collectors wouldn't dream of snuffing a cigarette on a hand-winning pipe.

Pipe Classic was the brainchild of Bern, aka Adam Gross, who was born in Israel and grew up in Ridgewood, N.J. Bern, who started blowing glass in 1999, sold these freelance on the road with his wife, Mikala, before opening Bern Gallery with her in 2004. Long a fan of competitors, from potter tournaments to professional cook-offs, Bern soon envisioned one for glass-pipe makers, too.

Years ago, he explains, Bern and his glassblowing buddies would watch the cheesy '80s cult film *North Shore*, about an Arizona teen who travels to Hawaii to compete in the Pipe Classic surfing championship. Later, when Bern began to contemplate a name for his pipe-making contest — no such event existed previously — he remembers thinking, *Wow, Pipe Classic. How perfect.*

Bern soon discovered that the domain names for the surfing event were available, as it had since been renamed the Billabong Pipe Pro. So he bought up all the domain names for Pipe Classic, then got on the phone and invited a dozen of the best glassblowers he knew: Pipe Classic I, held in September 2006, featured mostly Vermont artists, though one competitor came from British Columbia.

"I wasn't 300 percent sure about the idea and didn't know whether it was going to work at all," Bern admits. However, among the Pipe Classic's first corporate sponsors was a tech manufacturer called Glass Tech Technologies, which offered \$3000 and \$4,000 trophies to winners that year. "So, right off the bat, that got everyone's attention," he says.

Though glass blow-offs are now held in many other states, Pipe Classic attendees insist that the Burlington event is unique. First, because Bern Gallery has enough space for only three glassblowers to work simultaneously, the competition is held in heats. The first begins at 6 p.m. Monday and runs until 12 p.m., then resumes Tuesday at 9 a.m. and runs until 1 p.m. Once the first three pipes are completed, the second heat commences. This allows competitors to be spectators, too.

"I love to watch other glassblowers work," says three-time Pipe Classic veteran Chris Vickroy, aka "Hickory," a Doobie glassblower who won first place at Pipe Classic 6 with a mushroom-shaped bong. "Then someone who's been blowing glass for 15 years can look at a finished piece and go, 'How did they do that?' So you're constantly learning."

Another part of Pipe Classic's appeal is its fairness. Instead, who's competed in other national glassblowing tournaments, explain that some other events allow competitors to arrive with nearly finished components and assemble them the day of the competition, giving them an unfair advantage.

"Pipe Classic is not like that," he says. "It's fair in every way. That's kind of rare nowadays."

Contrary to the slicker-toned stereotype, most Pipe Classic competitors prepare for months beforehand. Hickory '06, says his attempted several dry runs on his winning pipe within the 12-hour window but admits he never finished one prior to the event itself.

"The competition is tough," he says. "You go in knowing these guys are going to check all and pulling out all the stops. So the pressure is pretty high."

Sometimes too high. According to Bern, it's not uncommon for glassblowers to push the envelope so hard that they break a pipe in the final hour, or minutes, of competition.

"We've had multiple people crack them off the roof of that building," he

adds, pointing to a high-rise near Bern Gallery. "It's heavy pressure." Still, even a broken pipe once sold at auction for \$300.

But despite the quasi-razor nature of his craft, Bern can recall only one actual run-in with police. During Pipe Classic 6, competitor Adam G. — no relation to Bern — was walking back from the judging event at Nectar's with his entry: a black, authentic-looking crossbow. While en route, a bystander mistook it for a real weapon and called

guards and unauthorized, late-night motorist outings.

"There are a lot of degenerates and outliers in this industry that's for sure," Bern confesses with a grin. "So when you get them all in one place, it gets a little loopy sometimes."

Still, it's not all bong hits and bong sessions. For the night between six-hour sessions, Bern offers hotel rooms to competitors who prefer to be "sequestered" from the temptation to party until dawn.

After 10 years of competition, if Bern has one all-time favorite pipe, he's reluctant to name it. Still, he remembers one especially memorable "performance piece" from Pipe Classic 1 created by Burlington artist Kurt B.

During that event, Kurt B. lit up a crossbow, bubble screen in front of his bench, so that spectators could watch the shadow of the pipe in a tank shape. For hours, its final form remained a mystery.

"Everyone was like, 'What's he doing?'" Bern recalls. "And then, slowly but surely, the silhouette of Sheriff Holmes smoking a pipe started to appear. It was so outside the box, one of the coolest things I've ever seen."

Though the competition is fierce, participants relish the Pipe Classic's collegial atmosphere. Kurt B. floats it to skateboarding championships, where even competitors are psyched to see a fellow skater land an impressive new move. Little wonder that some competitors spend their down time at the Burlington state park.

As for Bern, he doesn't mind that he doesn't get to compete himself: he just enjoys watching people blow cool pipes.

"The Pipe Classic doesn't make us famous," he adds. "But it does make us funny." ☺

Contact: kim@vermontpipe.com



the police, who briefly detained the artist. Only after the officer realized the crossbow was made of glass would he let people pass with it at front of his cruiser.

Which is not to suggest that the Pipe Classic doesn't live up to its trendy reputation. Each year, Bern rents several homes on Lake Champlain where competitors and their partners stay. According to *SoHo Field Guide* to Pipe Classic 7, a coffee-table book about the event, Bern has burned bridges with several Burlington-area landlords due to local parties, excessive numbers of

INFO

Pipe Classic II returns through Saturday, September 24, at Bern Gallery in Burlington. Most events are free. (Bottle-waste cans) Photo courtesy



Kelly Rowland: JEFF MAYER

Strung Out

Kelly Rowland's *Bonneville* is an alt-country gem

BY DAN ROLLES

Kelly Rowland is where he often is these days: standing on the stage of a small local bar. He's strumming his low-slung guitar as I cross the threshold of the Monkey House, my vision adjusting from the bright, late-summer sun to the dark of the Winoski juke joint. When he sees me, Rowland smiles and waves a long, rail-thin arm.

"Hey, man," he says. Then, "Oh, don't mind Ron. He's just the town drunk."

I look down the bar and see a youngish, scruffy-looking fellow belted up to a bud bottle. Ron? Then my gaze shifts

to the floor. A small black border collie with an adorably stubby white nose is piddling over to sniff my legs. Ron.

I scratch Rowland's heavily four-legged snout behind the ear and slide up to the bar to order a bud bottle of my own—mispermed rather by the burly or by the burrowed Budweiser trucker cap that Rowland sports above his blond hair. As I tip the beer back, he growls gently on his guitar, a newly married Croton Electric Telecaster. It's white and embellished with bright-red roses and exclaimers, painted by Burlington artist Sarah Ryan in her signature western style. As Rowland

begins to sing, his effortless rasp merges with the click of pool balls and mild bar chatter.

"You may not be old enough to be a drinker," he sings. "But you'll never be old enough to leave." Then, "You're making me the man I want to be. You keep me in my house."

The song, like his new guitar, is called "Virginia," after Rowland's newborn daughter. Quaintly beautiful, the tune lavishly illustrates the sweetening of early Monday evening drinkers. Even the bartender stops to listen. When he finishes, Rowland, normally breezy onstage, offers quick thanks and takes a minute for himself before launching into his next song.

Later, over drinks and Jim Beam in a dive bar a few blocks away, Rowland tells me, "It took me a long time before I could make it all the way through that one without choking up." Given that a year nearly fell in his own beer while he was singing the song, I'm inclined to believe him.

"Virginia" doesn't appear on Rowland's new record, *Bonneville*, which comes out this week. But he'll most likely play it at the album-release party on Saturday, September 24, at Antikbar in Burlington. Of all the songs on his latest work of material, perhaps none embodies Rowland's fundamental theme so much as the song she's not on it.

"It's really about change, manhood," says Rowland of the record, sipping on his best whiskey.

The birth of his first child surely tops the list of changes in his life. But there have been others, too. Notably, the recent hiatus of his band, Wrayland Speed, long regarded as one of Burlington's most promising and successful acts.

Rowland, 31, is tall, lean, handsome and heavily tattooed. He's almost impossibly laid-back, with a goofy, boyish charm that contrasts with his neck-to-toe ink. But he turns contemplative when asked about the past, present and future of Wrayland Speed. Rowland's alert blue eyes

dian as he grips his beer bottle with both hands on the bar, it's visibly reluctant to talk too much about the band, or to divulge why it unconsciously stopped playing.

"It was my favorite fucking band ever," he blurs out, before seeming to catch himself speaking in past tense. "I love playing with them, and I love those guys."

Though he's careful, even stings, on the subject of Waylon Speed, Raven's pain and regret come through.

"They taught me pretty much everything I know about making music," he adds.

Lately, he's put that knowledge to good use: Raven doesn't have a day job and plays solo gigs in bars from Burlington to Bristol to Montpelier almost nightly. That routine has helped him hone and elevate his craft. The result is *Bonnevill*, which, simply put, is the finest album of his career. It also marks the completion of another, longer transition for Raven, from acoustic pop troubadour to alt-country baro.

BONNEVILLE MARKS THE COMPLETION OF ANOTHER, LONGER TRANSITION FOR RAVEN: FROM ACOUSTIC POP TROUBADOUR TO ALT-COUNTRY BARO.

His first exposure to the Vermont music scene was in the front room of Lucy Vincent, a modestly popular groove-pop duo that claimed residence in both Burlington and Montpelier's *Vino* in the mid-to-late 2000s. Raven is the first to admit that much healthy disposition was waning, bordering on misery. ("Think a New England version of G. Love & Special Two.")

"We made a lot of mistakes," he says, grinning. "But that band was a lot of fun, too."

After Lucy Vincent's dissolution, Raven released his first solo record, *Barbed Wire*, in 2008. He had only just separated from LW, and the record evidenced elements of his beach-bro songwriting past. But something else was in the mix: too a rustic, blue-collar edge was fraying the seams of his exuberant pop books.

"I had really gotten into James McMurtry, Steve Earle, Townes Van Zandt," Raven explains. "And that's the kind of stuff I wanted to be writing."

Raven's transition had its clumsy moments, but in general he evolved slowly but surely. On his 2010 album *More From the Mountain*, he released, shortly after he joined Waylon Speed, he

took a boat-club step in the right direction. Raven followed that up in 2011 with a starkly beautiful acoustic album, *Leatherhead, Whiskeyhead, Warm & Warm*, recorded in his home state of Maine.

Last year, with the aid of Future Fields' Eric Miser and Joe Coome, Raven released the excellent *Country Tracks*. That record, which

landed in this paper's list of the best local albums of the year, served torn from the playbooks of fellow country-rock worshippers Jason Isbell and Chris Stapleton.

On *Bonnevill*, Raven again worked with Future Fields. But instead of playing every instru-

ment himself, as he did on *Country Tracks*, he enlisted a slew of guest players. Son Volt guitarist Mark Spencer, who produced Waylon Speed's 2014 second LP, plays pedal steel on seven of the record's 11 tracks. Tucker Hanson adds fiddle, and Timothy Shaw plays accordion on the closer, "Headlines Show" — a not-so-subtle lament for Waylon Speed. Raven's fellow WS front man, Noah Crowther, steps in for vocals on two cuts. Dime loom songwriter Lowell Thompson, a frequent collaborator and gig partner

The material on the new record could be seen as an extension of *Country Tracks*, the dusty imprint of Earle, McMurtry and others is readily apparent. Raven doesn't consciously transcend those influences so much as he reflects them. Plenty of stock Americana imagery appears in his writing — roads, cars, whiskey, loveless. But Raven navigates twangy tropes with remarkable depth and nuance.

On "Fourth of July," he uses a boozy barbershop Independence Day puny both to critique and to embrace flag-waving patriotism. On "Pine Belongs and Jams," which could be a lost Waylon Speed cut, he playfully writes about being broke and high. The record also makes a so-so-oddy tracking live song about losing drugs for your sweet tooth.

Raven approaches the flowered subjects of his American gothic tales with empathy. Even with the slight twang he affects when singing, that compassion lends his music authenticity — a quality rare-

ties in short supply in the crowded American field.

Raven's music is genuine because he is. While he may have had doubts an musician in his earlier years, he's now embraced stardom not as a vehicle for fame but as a way of life. You can hear that in his songs.

When we part ways, Raven gives me a bear hug and mentions off to his pickup truck, where Ron waits patiently in the passenger seat. In the back is the baby's car seat, along with an amp and a guitar case. It was probably a scene just like this, heading home some night after a gig, that inspired one of the most affecting lines in "Virginia." Its sentiment should be the centerpiece of Raven's next great album: "I'm going to pack it up and get my ass home / because I'm never going to leave you alone." ☺

Contact: dan@sevendaysvt.com

(Disclosure: Kelly Raven is married to *Sevendays* calendar writer Kristen Raven.)

INFO

Kelly Raven's album release show with Marissa Sotchi: Friday, Sept. 18 at 8 p.m. at ArtBar in Burlington. \$20-40.

Also available: Kelly Raven is available at kellyravenmusic.com.





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Lost and Found

Lost Wax: Essays, Jericho Parms

BY JULIA SHIPLEY

The title of Jericho Parms' book, *Lost Wax*, might confound anyone reassured from the art world. A hundred pages into this debut collection of 18 lyrical personal essays, a reader may still wonder, What is this wax, why is it lost and will she ever get it back?

"Lost wax" is a sculpture term," a landscape painter recently informed this reviewer. "It's something beautiful that's made and then lost in the process of making something else that's beautiful."

Parms invokes the term in an eponymous essay, noting that many ancient Egyptian and Grecian sculptures fashioned their gods and heroes using this technique, she writes. "The best draws the melted wax from the form and it becomes 'lost,' drained from the mold, leaving a cavity for the molten bronze so that the image before us, the smooth limbs and androgynous angles, is a replica of what once was."

Parms distills Understanding the concept of lost wax will help inform a reader's appreciation of these segmented and numbered essays that explore ideas about art history, identity and geography.

Parms poses her life experiences into a unique mold in each essay—growing up in her hometown, leaving but ultimately broken childhood home, college years fraught with unexpected losses and self-destructive behavior, and her arduous travels in early adulthood in search of art, culture and meaning.

Lost Wax is divided into four sections inspired by lost wax and poems. "Dust Licking at the Side of Her Face," invokes Degas' famous dancer, "Daphne, Running" is a nod to classical figures housed at the Louvre, and "Elisavella's Walk" and "Carlyle's Carrying Her Stone" refer to famous works by Rodin. Parms celebrates all of those at length, incorporating descriptions of their postures and contours with stories of (metaphorically and actually) traveling away from and back toward her New York City childhood.

The stain of the sculptures serves as a counterpoint to her restlessness, for, as Parms states, "the museum galleries are where I learned to motion myself. After years of incessant movement, I have faithfully to the stone-solid science of stargazing, how like a courtesan perches in classical grace and refuse to feel alone."

Evidence of her attempts to outman loneliness and confusion permeates these essays, as Parms ricochets geographically, unintentionally and usually "On Greening" an essay from the third section, begins. "I used to collect things rocks, minerals, antiques and fossils. That afternoon we ditched English lit and sociology to flee to the tracks where we hopped a train toward the southwest plains, only to hop off again somewhere—anywhere—to upon beans from a can, spy whiskey from a canteen, and scuffle and knead each other's flesh because we were overzealous and the world was alive."

Parms acknowledges in another of the book's travel-inspired pieces, "I had scaled enough mountains to know never to doubt the challenge of a climb at the breathtaking reward. So I approached the mountains

FROM LOST WAX

What I remember most are the pen-dusters the state from the feelings left and kept in her down rooms. Like a candle she filled them with melted wax, condescendence, broken words, and flyings—direct superlatives the sculptures as loose-paper growth. She had wanted not a system, her own work of endless looking outward, asked cigarettes without tongue and plotting

the toll and we laughed when she said us about Nabokov's column of insect profiles. We studied the specimens and found around her doors were seven experiments with a selection of pale and powders, which we spread from our fingertips along our joints, hyperfixating the nervous-effects which would keep us from dying out, which would keep us the longest with the globe being up in our chests which would let us fly

with us three stations of prayer blessed by an isosceles and earnest inquiry into the nature of pilgrimage." She could easily be advising readers to approach with the same attitude the switchbacking sentences that lead to her revelations.

Throughout this collection, Parms' prose remains exact, straightforward and full-blown autobiographical earnest, she prefers to evoke intuitive and unexpected links among a range of topics. Her essay "On Building" showcases the poignancy and meaning that can be achieved from a multifaceted approach to carrying the loss of a friend. In it, Parms introduces information about different species of butterflies, as well as Nabokov, the lepidopterist/novelist who flew into exile, the college classmate who collected and classified insect parts, and the wrap-dust-like powders that she and this friend ingested. All of this comes in a story of that girl, who died from a fall.

Within the book, Parms cites such diverse sources as philosophers, artists and late-night Johnny Carson TV show clips. In "Still Life With Chair," she integrates musings or references to the reality of an actual chair as compared to a representational chair in the paintings of van Gogh, Andrew Wyeth, Warhol and Koonst. She includes the definition and etymology of the word "chair." Flashes theory of forms, concepts from poems by Keats and Nerode, and a mention of Thomas's cabin (with three chairs).

Additionally, "Still Life" contains remembered scenes that took place in Manhattan and Colorado alongside unnamed events at the 19th International Journal Festival, in a ballroom with gold chandeliers and in a gentlemen club with steaks. Amid this combination is a narrative in which the author recounts how she fell in love with her college boyfriend and then learned of the sudden, shocking death of another classmate and friend.

The human body—its vulnerability, fragility and exquisite beauty—is perhaps the most obvious theme of Parms' collection. It's evident in the early pages, when her father's wrist snapping down on the table approximates a goal, sounding the end of her parents' marriage. It echoes through the accidental deaths of friends and perhaps explains Parms' susceptibility to sculpture. "Every time I wonder through a Greek and Roman sculpture court," she writes, "I want to be disassembled to have my arms up to my shoulders fall off as I'm taken from Florence in Pompeii, or maybe end up at the Metropolitan or the Louvre having lost my legs. To be stolen, lost by strangers, and feel the tip of my nose, the tip of my knee, chin and blow away."

Lost Wax shows us Parms' hard-won understanding that, at times, something beautiful must be forsaken for something even more beautiful. ☺



INFO

Lost Wax: Essays by Jericho Parms, University of Georgia Press, 168 pages, \$24.95. Previews launches *Lost Wax* on Friday September 30 8-9 p.m., at the PCA Center in Burlington. jerichoparms.com



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Moving Past

Theater review: *The Springs* ree, *Lost Nation* Theatre

BY ALEX BROWN

In *The Springs* Tree, a one-woman show playing at Lost Nation Theatre, Courtney Wood whisks onto the stage and steers the audience's attention from her first anecdote—a sweet but silly theory of fortune-telling by one's fingernails.

A solo show often rests on virtuosity alone, without two or more actors to face each other to make theater's potential for conflict. The joy here is watching Wood create true exchanges between multiple characters. The confrontations are stylized because a single performer embodies them, but they're as multifarious as powerful as multiple actors could make them.

Wood plays 24 roles and conjures up as many as five people onstage simultaneously, distinguishing each with pinpoint physical and vocal characteristics. Her playability is astounding in itself, but what resonates is her ability to capture the tension in each moment. The play's circumstances contribute some suspense, but Wood intensifies the mood to give the audience a constant concern for the outcome.

The story is simple. Elizabeth, a white English girl, grows up in South Africa in the 1960s, during the darkest days of apartheid. Most of the play occurs when she's a curious and active 10-year-old whose name, Solomon, affectionately calls her "moolay."

Wood plays all the parts, but every character is seen through Elizabeth's point of view. Her neighbor is an Afrikaner family, her nanny a Xhosa raising a child of her own who becomes a virtual sister to Elizabeth, her father is a doctor, her mother a shelter housewife. Friends and workers represent three Bantu ethnic tribes, while a Dutch Reformed minister brings his notion of white progress.

On an understated stage, a tree is indicated by a hand-drawn swing hanging from a ruffled lamppost. Beyond that character are the townships where apartheid is playing out. Elizabeth runs, dances and lingers through the space with all the abandon of a spirited kid eager to learn about the world. And she's engaging enough to make the audience want to learn with her.

The primary storyline involves the danger faced by Mollie, the daughter of Elizabeth's nanny, who lacks the papers she needs to avoid being taken from her mother by the police. The play is more a



INFO

The Springs runs by Patricia Ginn, directed by Kim Allen Root, production by Lost Nation Theatre. Through September 25 (Thursday through Saturday, 7-9 p.m.; Sunday 2-6 p.m.) at City Hall Auditorium, Montpelier. \$20-30. lostnationtheatre.org

stream of characters than stories, but weaving them through Elizabeth's eyes is consistently fascinating.

In making her protagonist 6 years old, playwright Patricia Ginn has assigned upon a powerful way to shatter apartheid. A child fundamentally can't understand it, and that's because it makes no sense. Elizabeth loves Solomon and likes to play with Mollie, but by "talking her with issues" the ethnic sorter of shame and discomfort she uses to adults as a puzzle to her.

Though Elizabeth has been taught that there's something to fear, her salute leaves her oblivious to some threats and foolishly concerned with what's actually benign. As we watch her explore the world to us, the play is designed to make the audience yearn to protect her, and to fear that forces far too large and intricate will harm her and those she loves.

The content is serious, but much of the play is humorous. Ginn's script is a tangle mix of sweet and sour, and Wood's performance is unapologetic that her characters are easy to love and laugh with. A 6-year-old protagonist necessarily crosses

lines, curious, but the dances of muscle are exceedingly sweet.

In the second act, as Elizabeth ages through school and motherhood, the earlier text suspense of wondering how a young child will cope with less shifts to a more abstract look at cultural change.

Wood brings powerful gifts to a role she originally performed in her college senior project in 2005 and last year at Lost Nation in a production lacking the technical finesse of the current version. Her facility with accents and a little physicality helps her define the characters. Wood captures age, personality, mood, gender and stature with clear gestures that help us recognize a mother who regularly brings her right hand up to her cheek, a father who crosses his arms and a large pregnant woman with an unruly hair, to pick a few.

Kim Allen Root's direction uses space and movement to make transitions, but he keeps the focus on the actor's ability to make each moment new. Wood is wonderfully capable of revealing surprises that happen to both characters and audience. When her young Elizabeth and Mollie are twirl and leap, Wood conveys such abandon that she carries the viewer into the unknown.

The Springs Tree won the Obie Award for best play in 2001 and is highly produced at Lost Nation's production. Don Corrigan's score design is a simple construction that evokes the creaking trunk of a tree and a childhood swing. The set gives

WOOD CAPTURES AGE, PERSONALITY, RACE, GENDER AND STATURE WITH CLEAR GESTURES.

THEATER

Wood a black crown that she fills with two-lozen people.

Costume designer Whitney Chilton puts Wood in a simple shift dress over a white T-shirt. The dress fabric swirls and drapes modestly, perfectly suiting Wood's imperious movement.

Lighting design by Thomas Gann shows changes of mood and time. Melissa Trinder's sound design is largely effective but sometimes needlessly loud, adding outside voices or sound effects when the text alone could tell the story. The music, assembled by Kenneth Shapiro and Kathleen Keenan, opens a window into the popular and ethnic sounds of South Africa.

The play moves apart from a cultural abstraction to the personal struggles of individuals, especially ones too young to understand racial segregation but fully open to the emotions it stirs. Because Elizabeth observes without commenting, Ginn's play never feels heavy-handed, yet it never shies away from a serious subject. *The Springs* Tree doesn't mope; it reveals.

Wood is so physically and vocally agile that viewers have difficulty taking their eyes off her. But it's her emotional range that deepens her performance, and her offstage presence that leaves the viewer with an image of hope and understanding. (D)

Contact: alex@sevendaysvt.com

SIDEdishes

BY HANNAH PALMER BOAN & JUDITH PODHAIZER



Bottles in the Backyard

KALT BREWING BRINGS MICRO-BATCH LAGERS TO MONTPELIER

While most drinkers prefer a frosty brew to a tepid one, temperature is especially important when it comes to lagers, which require weeks of cool-temperature conditioning, or "lagering," goes the nomenclature. In German, Kälte means "cold," so it's an apt name for a brewery that crafts German-style lagers.

That's what Hardwick native **WOLFE** plans to focus on at **KALT BREWING**, which he'll open in his backyard at 136 Cherry Avenue in Montpelier later this fall.

The opening date depends on when the beer is ready; Wolfe is brewing now and plans to start bottling later this week. "If I can make it by Halloween, that'd be awesome," he tells us. Says Wolfe: "But it may not be until Thanksgiving."

package the beers in 16-ounce bottles and sell them from the back-brewery on weekends.

Though the brewery is "twisted small," as the brewer puts it, it represents a long-term project for Wolfe. "I started brewing when I was 12," he says. "I'd make beer for my dad and my uncles." Now 38, the brewer says he's drawn on his German heritage and his appreciation for craft, not-so-becky styles to guide his output toward accessible beers that those with less hop-frenzy palates will enjoy.

—H.P.E.

Raw Talent

SHALLOU STATION OPENS WITH TAP-OUT SLIGHT IN THE OLD NORTH END

In the kitchen of **SHALLOU STATION**, located at 260 North Street in Burlington, across from Mount Adams Market, lives a robot of sorts: a simulated soup. "The



Kälte Brewing

A Readable Feast

ISOLE DINNER CLUB LAUNCHES ENGLISH LITERATURE SUPPER SERIES

In 2011, local chef **RICARDO NITENDO** founded the **ISOLE DINNER CLUB**. For a couple of years, he hosted themed meals in Burlington and Winooski exploring old cookbooks and global cuisines. Then the chef got busy with other projects — namely pursuing an anthropology degree at the University of Vermont, running Purvey Catering and collaborating with **AMERICA FROM OVER** **ALEXANDRA BROWN** on her dinner series. The supper club went into hibernation.

This fall, Witting is reviving the club with five courses examining English literature from a culinary perspective. Scheduled monthly

through spring, meals will address works by Chaucer, Shakespeare, Jane Austen and Beatrix Potter. "Each dinner will focus on the time period in which [the work] was written," Witting says. Meals will be prepared with epoch-appropriate ingredients and techniques, and served in the same fashion.

The series begins on Sunday, October 2, with a deep dive into the meat-and-fish fare described in *Chaucer's* *Canterbury Tales*. Local drink historian **ADAM BRADSHAW** will select beverage pairings (i.e., ale and heavy wines) for each course, while a UVM English expert will give a brief lecture and read from the book in Old English. Get info and tickets at isole@ricardonitendo.com.

—H.P.E.

An election by day, Volk runs his no-fills brewing operation in a small barn in a residential neighborhood, with no plans to leave a tasting room, obtain distribution or serve pots, flights or anything else.

"It's basically a glorified homebrewing setup," Volk says of the half-baked option that he'll use to brew cold-conditioned lagers, including pilsners, helles lagers and other German styles. He'll

Japanese misothe makes sushi rice into perfect rectangles, taking the most time-consuming step out of the process of rolling maki. When you make hundreds of roll, salmon and vegetables with a day, a friend like Steve becomes invaluable.

CHEVY NAG HIGASHIMURA and her assistant, **ETHEL HARTWELL**, were behind the popular sushi conveyor at Burlington's late **MANITO**.

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To find the best available work on each of their chosen topics — global hunger, food justice, and environmentalism and obesity, to name a few, the authors of *Food, Ethics, and Society* sifted through articles in popular journals, books about food systems and work by their professor colleagues. From those sources, they pulled together the 472-page volume that they will use to teach their classes. (On Amazon, the book is currently sold out, which likely means that other professors are doing the same.)

As I flip through the pages, *Ethical Food* cuts into a rye, apple and wheat loaf from Running Stone Bread and lays out the clues on a plate.

The loaf is made from freshly milled grain, much of it locally grown, and it's nutritious. *Ethical* dishes up flat toppings on the hearty bread as more involved. We have a delicately colored butter from Ploughgate Creamery, made with dairy from the St. Albans Cooperative Creamery, and a startlingly golden butter from Mountain Home Farm in Tushnetts. The latter is made with milk from its tiny herd, which is fed entirely on grass from the farm's land.

The making of the former butter supports a whole host of northern Vermont farmers, but there's no way to scan out their individual methods of livestock care, the health of their land or how they dispose of their manure. The selling of the second product only supports a single family, yet the Mountain Home herd management methodology is based on deeply considered best practices for the soil and the pasture, and it shows in the product's rich tint. The color, as deep as that of egg yolks, indicates a high level of healthy beta-carotene. But at \$20 a pound (compared to Cabot at \$4.99 and Ploughgate at \$13.99, at City Market/Dressen River Co-op), it's expensive.

Which butter is better? It depends on which ethical you ask. One who advocates vegetarians would say neither. One who focuses on economic aspects might say Ploughgate. One who is most concerned about the soil might say Mountain Home. On the other hand, both Vermont spreads are better than trans-fat-laden margarine.

food+drink

If food ethics had a Facebook page, its relationship status would inevitably be "It's complicated." To sort out all of the relevant factors, a consumer needs to consider matters of animal rights, the environment, nutrition, various responsibilities that humans bear and, perhaps, even the role of deliciousness. It sounds like a lot, and it is.

But it's crucial work, according to Vermont writer Barry Estabrook. His hard-hitting politics of the Plate blog is award-winning, and he has authored a pair of books about the food system: *Big Table* and *Transcendent* (the latter is excerpted in *Food, Ethics, and Society*).

"Now more than ever, how and what we eat can no longer be mindless," Estabrook says. "We have to think through the implications. It's incumbent upon people, when they're making food choices, whether it's at a restaurant or the supermarket, that they do so with the broader picture in mind."

In philosophical terms, Estabrook is saying that consumers with the resources to do so have a moral responsibility to make thoughtful

decisions about their food choices. Compared to other countries with similar levels of wealth, he explains, we spend significantly less on sustenance. People who purchase high-end sporting equipment, gaming consoles or "designer jeans that have pins already put into them" may nevertheless say that they "can't afford" pork chops from a nearby farm, or sustainably harvested salmon, or local potatoes that cost \$1.50 per pound in place of commodity potatoes that cost 50 cents per pound.

But the language of affordability is imprecise. If you're not food insecure — as 14 percent of the American population is, according to Estabrook — and you have disposable income that is spent on luxuries, you could reallocate some of those funds (beer, even cheap beer, is a luxury, as is cable TV). Choosing not to value ethical food is vastly different than being unable to purchase it for fear of going hungry or having insufficient money to pay the rent.

On a psychological level, it may be easier to buy a high-end,

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SIDEdishes

CONTINUED FROM PAGE 43

Photo: Max Hershfield and Philip Hershfield



CO-OP, which pumped out milk for up to 300 people per day. When the business parted ways, Harnwell and Marchione started up a cart that roams on the upper block of Church Street near Urban Outfitters (11 a.m. to 6:30 p.m., daily) (City Market has yet to replace them.) On Monday, they opened a ribonom kiosk in the Old North End, open

daily from 11:30 a.m. to 7 p.m.

The duo hopes the customers they cultivated over the previous 14 years will have an easy time finding them in their pair of new locations, Harnwell says. He also hopes that when customers enter the ribonom kiosk, they'll be excited to recognize the same white cooler that used to stand in

City Market's meat and seafood department. "It's like muscle memory," he suggests.

That case will contain all the familiar meats and rolls from the City Market concession, plus bento boxes designed with vegans, vegetarians and meat eaters in mind. Marchione and Harnwell plan to experiment with selling brewed green and barley tea — and, down the road, they'll add a few Japanese grocery items.

—SP

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The Rolling Stone Mobile Kitchen

Throughout July and August, the team behind *Comeshare* Pub & Kitchen served Swamond Ballerette. Singers, songwriters and soloists on the main streets of Swamond have a convenient ally, too. This Saturday, September 24, chef David Caswell will roll out to Fresh Trucks Farm Stand & Winery in Swamond where he'll bring out-of-season items all the family's annual Harvestfest. Grape Stomps. With or without food, returned best, join a Capezio Salsa with crop. Book directly to the country store, or a small wine and garlic, sausage with a glass of Pinot Noir.

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Ethical Eating BY NINA GOLD

grocery-store slab of steak nestled on a Styrofoam tray and wrapped in plastic than to buy from a neighbor and face the fact that an animal met its death to provide your meal. And it's easier to say, "I can't afford local beef!" than it is to say, "I know that meat cows sold in this country are raised in a confinement feeding operation and slaughtered under horrific conditions, yet I don't care enough to stop eating them." It's also a pretty big ethical cop-out—and almost all of us do it.

In some instances, the rightness or wrongness of a decision goes far beyond the aforementioned butter bottle. In February, Eatbrook wrote a story about the Thai shrimp industry for the website *Civil Eats*. Nearly every paragraph contains a new horror, but the worst is this: "More than half of workers on Thai fishing boats . . . reported that they had seen fellow workers murdered while at sea, slaves too weak or too ill to work are often simply tossed overboard."

Shrimp are delicious—whether tossed with pasta, pork and butter or dipped into the glaucous horseradish-and-leechap concoction we call cocktail sauce. But is the sensual experience of popping the sweet and briny pink curls into your mouth ever worth a person's life? Does reading this ruin your no-longer-momentary crustacean consumption? Now you might have to think about something unpleasant when you order shrimp dumplings with soy dipping sauce, or frogs then altogether. Does that make you feel a little bit angry?

When I visited Doggett's freshman-level Food Ethics class (which is taught at different levels throughout the academic year), the students sometimes looked ill at ease. Perhaps it's because they were wrestling with complex material. Or because they were thinking harder about the health of the hens he fed the smokers they just scarfed down in the dining hall. Some students are vegetarians or vegans, and their brows furrowed in anger when the topic of meat eating was on the table. Doggett, in green-socking that, posed as host of the rebuttal, laying out an argument about whether or not it's wrong to consume something that's wrong to produce (e.g., chicken raised on a factory farm). "It's OK if it's uncomfortable," he explained.

It's true that ethical discussions are frequently uncomfortable. Back in the lounge, Badollier surveys our feast, including the unsouced meat



Tyler Doggett, left, and Mark Badollier

products, and explains that the most stringent philosophers believe that as long as any humans are experiencing hunger, buying fancy food is unacceptable. To illuminate that point of view, *Food, Ethics, and Society* includes an essay by renowned Princeton professor Peter Singer (with whom Badollier took classes) about Donorship driving and freeloading. The thought gives me a pang of panic. I'm so responsible with my purchasing, I think, but I definitely eat some things for sheer pleasure.

Badollier suspects that artisan products may be ultimately unethical for this reason, and that's why he had put out a few bottles of Soylent. The stuff is cheekily named for the dystopian 1973 film, *Soylent Green*, which stars Charlton Heston as a character who realizes that people are being

recycled into food rations. A soy-based meal replacement, Soylent's website purports that it "is a new option for maintaining a balanced state of ideal nutrition, just like traditional food." And, at approximately \$3 per serving, the stuff is affordable. We crack open the plastic bottles and sip the lightly vanilla-scented pudding therein. "It's soothing," I comment, and both professors agree.

As I drink, I consider the implications of Soylent, and come to the conclusion that a lab-made soy beverage doesn't meet my ethical standards, which revolve around creating healthy systems in which people value food for all of the things that it is and can be. It is the result of an agricultural system that feeds the soil and creates habitat for pollinators, a source of nutrition and medicine, a spark for joy and community conversation.

None of us is pure—not even professors of philosophy—but that's no reason not to try. "Inexpensive food is wrecking the environment, wrecking the soil, it's driving the average farmer out of this country [to make] below-poverty wages," says Eatbrook. "Buying that cheap food is contributing to an ecological disaster and a human-rights disaster."

But, he continues, there "are no hard-and-fast rules. It's an incremental thing, a personal thing. It can be situational."

If you are willing and able to spend the money, Eatbrook adds, it's as simple as this: Go to a grocery store, co-op, a farm stand or a farmers market and "buy the very best-tasting, highest-quality food you can, and you'll be fine, ethically."

I leave the philosophy building with the pickled-oregano remnants of the picnic, including most of a bottle of Soylent. On the way home, I eat nearly all of the salmon. ☺

Disclosure: Suzanne Rothman is quoted in *Food, Ethics, and Society* and has been a guest lecturer in Tyler Doggett's class.

Contact: podkane@sevendoggett.com

INFO

Food Ethics and Society An introductory text with readings by Peter Singer, Mark Badollier and Tyler Doggett. Oxford University Press, 602 pages, \$58.95.

For more on this topic, including food-ethics quiz, and to share your thoughts, visit the *Get Outa Blog* at sevendoggett.com



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7

[illegible]

Outdated [spec] client
regulation. Section 102
(N) [redacted] Bureau

105 C. (W) (Vehicle
Insurance Act, 1966)

all way for roads and drainage. See Box 127 (Roads Serving New Orleans from the Southwest).

2075 E. 20th (Pondus Service
Now Sewerage) Const.
and Construction
11/15/2011, 11/15/2011

Revision 3.0 (7/14) (Print)
ServingNow Develop
need: Confidentiality with
Authorized Traffic: on

graphical center. Section
101 (b) (3) (B) reads: "any
Plan Development
Instrumental choice."

651 ECH/Block Screen
 Host Development
 Emergency vehicle
 Tunnelled cable

(Photos and illustrations by Systems), corrected typographical error Section 4.10. A/Civilian

regulation. Section 4.21.
 (C) *Site Data Review.*
 Applying the site data
 regulation. Section 4.21.

Reviewers' Application(s)
corrected typographical
errors. See Item C12.A.
C2 [Deformed Approval]

Amatador, Jr., and his wife
of 40 years. Another
A&C (Sydney and
Phyllis) (Aunt)

Genetics: Section 501A (C)
(Cellular, Molecular &
Structural) elective
regulation: Section 218

FROM THE AUTHOR

Figure 1 shows two 5x5 grids representing the initial and final states of a 5x5x5 cube. The top grid is the initial state, and the bottom grid is the final state after a sequence of moves. The grids contain numbers 1 through 25, representing the positions of the cube's pieces.

2	1	7	6	3
2	4	6	8	1
3	5	4	1	6
4	1	3	2	5
6	2	7	4	5
1	5	2	3	4

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

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117 (7, 17). *Deidamia* is
strongly characterized
otherwise from *difficilis*.

(B) (pertaining to the
court, Auxiliary) shall
regulate.

Mayors/Executives Copies of the full text of the proposed amendment:

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We have full and part time openings for the following
positions:

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DISHWASHERS**

Please submit a resume via e-mail to:
chechanoval@benchmarkquality.com
or stop in for an on-the-spot interview.

The Arbors at Shelburne
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Shelburne, VT 05482
(802) 985-8600

A Benchmark Assisted Living Community. EOE.



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PROJECT MANAGER

(Experience required)

Company: **KSV**

Industry: **Advertising Agency, Project Management**

Salary: **Negotiable**

Job Duration: **Full Time**

Job Location: **Burlington, VT**

Job Requirements:

Project Managers are the glue that keeps projects together.
You understand all of the steps needed to manage a project from
kickoff through completion. You have an eye for detail, know
how to build schedules, manage budgets, and keep projects
moving forward. This is what you do. You manage projects. If
this sounds like you, let's talk.

Plain and simple, we are seeking a proactive Project Manager
who is a problem solver with an upbeat, positive attitude.
Core Skill set/requirements for a KSV Project Manager includes:

- Must have excellent organization and communication
skills, with an exceptional eye for detail.
- Must be able to prioritize and multi-task.
- Must be able to solve problems in an efficient and
professional manner.
- Demonstrated ability to work as a team player.
- Willingness and ability to do what it takes to see project
through to completion and meet tight deadlines.
- Possess a strong work ethic and take pride in the quality of
their work.
- Bachelor's degree (A degree from the school of life
acceptable with the right experience).
- Previous advertising agency experience a plus.

Tired of us and convince to you're the perfect fit.

YOU MUST BE ELIGIBLE TO WORK IN THE UNITED STATES TO BE
CONSIDERED FOR THIS ROLE. WE ARE AN EOE AND DO NOT
DISCRIMINATE AGAINST APPLICANTS ON THE BASIS OF AGE, ETHNICITY,
GENDER, RELIGION, NATIONAL ORIGIN, VETERAN STATUS OR ON THE
Basis OF DISABILITY.

Who is KSV?

A digitally-driven, integrated ad agency packed with smart,
creative, passionate thinkers and doers. Based in Burlington,
VT, with offices in NYC and RI, we're experts at energy efficiency
and sustainability marketing with almost 40 years' experience
taking time to deliver successful innovation.

Apply for this position at jobs.ksv.com please put "Project
Manager" in the subject line. We'll respond to all qualified
candidates.

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www.ksv.com





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**Digital Content
Manager**
(code 16064)

A full time permanent opening exists with the Vermont Judiciary. This position, located in Montpelier, is responsible for leading the management of web, social media and other digital products/services. Direct our transition to e-government. College degree and four years' experience in content management, web design/development, writing/editing and project management. Salary starting at low \$18,000s.

Probate Register
(code 160259)

A full time permanent opening exists in Burlington. The position provides organizational, technical, and public relations work, according to the records and papers of the court. Requirements needed: HS Diploma and 4-years of clerical experience at a legal setting \$12.75 per hour

OPEN UNTIL FILLED
EOE

Go to Employment
Opportunities at
vermontjudiciary.org for
more details and how to apply

ATTENTION RECRUITERS:

POST YOUR JOBS AT SEVENDAYSVT.COM/JOBS FOR FAST RESULTS,
OR CONTACT MICHELLE BROWN MICHELLE@SEVENDAYSVT.COM



**THE ARBORS
at
SHELBOURNE**
A Benchmark Senior Living Community

The Arbors at
Shelburne, A
Benchmark Senior
Living Community,
is looking to

hire loving, compassionate team members who are
passionate about caring for individuals with memory
impairments for the following positions:

**Full Time Day
NURSE**
**Full Time Evening & Night
NURSING ASSISTANTS**
**Full or Part Time
PROGRAMMING ASSISTANTS
& BUS DRIVERS**

Competitive salary with shift differentials. Tuition
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an on-the-spot interview

The Arbors at Shelburne
Attn: Human Resources
687 Harbor Road
Shelburne, VT 05482
802-985-9600



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Package Handlers
\$10.20/hr – \$10.70/hr to start.

Qualifications:

- Must be at least 18 years of age
- Must be able to load, unload and sort packages, as well as perform other related duties

All interested individuals must attend a sort observation at one of our
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Call 802-851-6837 for more info

Additional fee or travel expense/reimbursement may apply. Minimum 18 hours/week
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**ASL FLUENT
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Enablement Center Supervisory
Units in St. Albans, VT is
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to support several students in our
schools. Professional certification
preferred but not required.

Please apply on
achadaprog.com,
job #2791973 or contact
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Julie Reginald at
jreginald@fcsa.org.

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innovator in organizational design, company culture,
and employer participation and engagement. We have
been voted one of Vermont's "Best Places to Work" and
were recently awarded "Best in the World for Workers"
from B Lab, the organizing body for B Corporations.
(We're one of those, too!) We are looking for a new
Human Resources Director to be a vital participant in
our growth and development. This is an opportunity
that does not come along very often!

HUMAN RESOURCE DIRECTOR

As Human Resource Director, you will be an integral
member of our management team. You will help
sustain and foster all that makes Gardner's Supply
a great place to work, and gives our team a key
competitive advantage. You will be the voice and
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organizational development. You will oversee
all aspects of Human Resources, including the
development and administration of HR policies and
programs, payroll, benefits, salary administration,
recruitment, training, and workers' compensation.
The right candidate will participate at a strategic level,
and translate the corporate strategic business plan
into HR strategic and operational plans. But, while
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that make us special.

Interested? Please send your cover letter & resume
to Gardner's Supply Company, 128 Lutesville Rd.,
Burlington, VT 05407 or to jobs@gardeners.com.

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SUPPLY COMPANY
www.gardeners.com



Retail Manager SOOP's is seeking a full-time manager for its vibrant, boutique resale shop in Shelburne Village. Retail and management experience a must. Send resume to Laurie Pickle, c/o SOOP's Treasures, 5454 Shelburne Rd. #1 Shelburne, VT 05482 or adelp@soopvt.org or mylita@soopvt.org



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Please send resume and cover letter to: doctor@eyeopt@gmail.com

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802-882-8472



Northeastern Family Institute

Providing innovative mental health and educational services to Vermont's children and families

"Make a difference in the life of a child!" NFI Vermont, a leader in childhood trauma and adolescent development, is looking to expand our team of innovators. Full time and part time positions available. Competitive wages, training opportunities, flexible work schedules and family oriented culture. Excellent benefits with tuition reimbursement offered for 30 or more hour employees.

Family Engagement Specialist

Shelburne

Coordinators work directly with children & families involved with DCF, who experience multi-system issues, including substance abuse, domestic violence, & mental health challenges. Responsibilities include coordinating and facilitating large meetings, training with community service providers, creating treatment plans through collaboration with DCF, & parent education. We are looking for candidates with strong communication & documentation skills, who work well in a team setting. Experience with Family Time Coaching, Family Safety Planning & Family Group Conferencing preferred. Bachelor's degree &/or two years' experience in related field required. Please submit cover letter & resume to resumes@nfi-vt.com

Foster Parents & Respite Providers

Vermont

"Make a difference in the life of a child!" NFI is seeking Vermont homes to support children in need. A sense of humor, flexibility & willingness to work as a team are essential. We are also seeking weekend respite providers. If you are a VT home in the Greater Hartford Area or in Chittenden or Franklin counties, please contact Jackie Clarke at 802-658-3924 x 1028 or email jackieclarke@nfi-vt.com

Residential Counselor

Group Home

The Group Home Program of NFI Vermont is currently seeking a full-time Residential Counselor. The Group Home is a residential program, which provides assessment & stabilization services to males and females, ages 13-18. Counselors provide supervision & support to the youth as well as provide a sense of safety & security to the youth. Job requirements: Superior interpersonal skills & ability to function well in a team atmosphere a must. Bachelor's degree is social work or related field required. This is an entry level, full-time position that includes night/weekends with an inclusive benefits package. Please email cover letter & resume to jennifer.hewitt@nfi-vt.com

Residential Counselor

Hospital Diversion Program

The NFI Hospital Diversion Program is seeking a full-time residential counselor, an awake overnight counselor & a relief awake overnight counselor. HDP is a short-term inpatient facility working with adolescents in psychiatric care. The program provides crisis stabilization, clinical consultation, individual treatment & discharge planning in a small, safe residential setting. Counselors provide supervision & support to youth, as well as provide a sense of safety and security. Awake Overnight positions provide supervision and support to the youth during the sleeping hours, complete client notes after hours and perform administrative duties. Please email resume & cover letter to: cmmpeterson@nfi-vt.com

NCF



Seeking energetic, strengths-based and solution-focused clinician to join our dynamic team within the Employee Assistance Program (EAP). In this cutting-edge demonstration project, you will assist Vermenters with a variety of economic, family, workplace and/or mental health challenges, increasing their access to valuable services through short-term counseling and resource development.

Master's in social work, mental health counseling, or psychology is preferred with a minimum of two years' experience post-master's degree.

Strong team player with polished diplomatic skills, business mindset and clinical license preferred. Competitive salary and excellent benefits.

Please contact Connie Gawn 802-951-4032 and reference job opening ID 619883
Location: Rutland, Statewide Full Time,
Application deadline: October 5, 2016



VERMONT

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For an interview, please stop by our job fair on **Thursday, September 29, 3 p.m. - 7 p.m.** Download our job application and bring the completed form to the job fair, along with 2 forms of ID

Starting pay \$10.50 per hour **PLUS \$150 incentive** contingent on completing assignment

90% employee discount offered to all Seasonal employees

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BCA

BURLINGTON OFFICE

SENIOR DESIGNER

We want you to join the BCA team and lead our creative design projects with a fresh approach that keeps our brand and materials looking dynamic and sharp. You will love this job if you are community-driven, a team player, and energized by a fast-paced work environment. Candidates must be organized, detail-oriented, and care about supporting a vibrant arts community. Your experience should reveal that you will be able to create a range of design products that meet BCA's expanding programming needs, go from concept to completion, and excel in cross platform digital media management like email marketing, website management, and social media. We offer a competitive salary, excellent benefits, and a work environment that will never bore.

More info on BCA at burlingtoncityarts.org.

Apply online at burlingtonvt.gov/HRjobs.

Applicants must include a cover letter, resume, and web link to a digital portfolio.

For accessibility information or alternative formats of this position description call (802) 365-7145. We are an equal opportunity employer and highly encourage women, minorities, and persons with disabilities to apply.



MENTAL HEALTH AND SUBSTANCE ABUSE SERVICES

Case Manager, Safe Recovery

Provide case management and specialized intervention services to people who inject drugs, or who are at high risk of injection drug use. This includes assessment, service coordination, risk reduction knowledge and skill development. Minimum of high school diploma required. Hiring rate is \$15/hour **Job #04-2340**

CHILDREN, YOUTH & FAMILY SERVICES

Howard Center's School Services Program currently has several **full- and part-time** School Services Clinician positions open throughout Chittenden County. Our program has long-standing partnerships with schools and uses a clinical social work model to offer therapeutic and case management services for students, families, and teams. Strong supervisory support is a top priority for the leadership team. Applicants must have backgrounds in social work, psychology, or mental health counseling and must be willing/able to pursue licensure in social work or a related field. If you are interested in learning more, please apply through the Careers website.

Peer Call for Chittenden County is currently hiring for several **full-time** Supervisory positions as its newly integrated crisis program joins the leadership team for the crisis program serving youth and adults across the county regardless of age or diagnosis. To find out more about these positions and to apply, please search "Peer Call for Chittenden County" on our Careers website.

Preschool Educator

The **Winooski Family Center** is seeking to hire a **Preschool Teacher** to join our professional, caring, and well-trained multidisciplinary team. If you believe that you would thrive in a team-based setting, are comfortable working in both a high-stakes state and nationally accredited preschool classroom, and a diverse community setting, are experienced in working with young children, and desire to participate in a variety of learning opportunities, this position may be a great fit for you. Full-time position is responsible for providing a safe and developmentally appropriate preschool program in accordance with all relevant legislation, policies and procedures. The successful candidate will collaborate with the Winooski School District, Howard Center Early Childhood program and families as well as other partners. Bachelor's degree in early childhood education, child development, elementary education or early childhood special education required. Must have a valid Vermont state education's license and experience and skills related to program implementation. *Relax the self-referenced application required. Job #04-2475.*

For more information, please visit howardcentercareers.org.

Howard Center offers an excellent benefits package including health, dental, and life insurance, as well as generous paid time off for all regular positions scheduled 20-plus-hours-per-week.

Applicants needing assistance or an accommodation in completing the online application should feel free to contact Human Resources at 802-699-50 or help@hplink.org.

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sevendaysvt.com/classifieds

Seasonal Positions

We have immediate openings at our manufacturing department for long-term, full-time & part-time seasonal employment. We have other opportunities available throughout our company for days, early evening, and weekend shifts. No experience is necessary, we will train you.

Customer Service Reps Manufacturing Warehouse Data Entry

Apply in person 8 am to 5 pm
210 East Main Street, Richmond, VT 05477

HARRINGTON'S
of Vermont

Central Vermont Home Health & Hospice

A Century of Caring and Quality

Central Vermont Home Health & Hospice is currently seeking a

RN CHRONIC CARE COORDINATOR

Are you an RN seeking a new opportunity in an office setting? Are you creative? Would you enjoy the challenge of coordinating an innovative program? Telehealth programs are expanding in home health - become a member of the fastest growing provider sector in health care!

CVHH is seeking an RN to manage a Vermont TeleAssurance Program. This 32-hour per week position is responsible for maximizing components of health care services for identified chronic and/or acute patients associated with specific Vermont physician practices. The aim is to improve clinical outcomes in health care experience by:

- Providing telephonic assessment, education, and support
- Increasing patient adherence with treatment plans
- Coordinating early intervention to avoid unnecessary hospitalizations and ER visits
- Collaborating with care coordinators at physician practices
- Engaging Community Resources to improve patient functioning

Minimum Requirements: 3-5 years' RN experience, strong communication, clinical assessment, and case management skills; bachelors experience a plus.

To apply for this position:
www.cvhhh.org/sevendaysjobs.



Visit us: 
Online at www.cvhhh.org
or call 802-223-4878

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Vermont Psychiatric Care Hospital



Psychiatric Clinical Specialty Nurse REGISTERED NURSE II & III New Compensation Plan Implemented

Vermont Psychiatric Care Hospital (VPC-H), a 25 bed state-of-the-art, progressive facility providing excellent care in a recovery-oriented, safe, respectful environment, has immediate openings for Psychiatric Clinical Specialty Nurses on all shifts. Whether you are a nurse seeking a career path or looking for a change, you can make a difference in the changing landscape of mental health care, there's a rewarding opportunity at VPC-H. This is an exciting opportunity for experienced nurses. In addition to an excellent benefits package, tuition reimbursement and loan repayment assistance may be available for eligible applicants.

Apply online at: www.careers.vermont.gov.

Registered Nurse II (Psychiatric Clinical Specialty Nurse)
-- Job Opening ID# 619338

Registered Nurse III (Charge Psychiatric Clinical Specialty Nurse) -- Job Opening ID# 619341

For more information, please contact: Kathy Bushey at 802-505-0501 or kathleen.bushey@vermont.gov.

No questions asked for your application, please contact the Recruitment & Human Resources Services, at 802-505-0502 (toll-free) or 802-223-6276 (TDD/Relay Service). The State of Vermont offers an excellent total compensation package & is an Equal Opportunity Employer.



YOUTH SERVICES COORDINATOR Winooski Memorial Library

Our Youth Services Coordinator designs and delivers age-appropriate programming for youth year-round. This includes serving as the main point of contact for Winooski High School, UVM Service Learning Programs and other partnering agencies to successfully execute the Homework Help and Tutoring Program and other youth-centered programming. This position also provides support and supervision to assigned volunteers.

For additional information please see the complete posting on winooski.org. To apply send City of Winooski Application for Human Resources at West Allen Street Winooski, Vermont 05440 Or email to hr@winooski.org.



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Sales Representative

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VERMONT EYE LASER
After-England
VISION COLLECTION

OPHTHALMIC ASSISTANT/ MEDICAL ASSISTANT

Seeking a full time ophthalmic assistant or someone with a work history as a medical assistant. An ophthalmic assistant should already know ophthalmic terminology and know how to use the skills to complete a full eye exam. A candidate for training would be someone that has had work experience as a medical assistant with medical terminology, knows how to do a review of systems or patient history and has had a class in anatomy. This is a busy eye clinic with 4 Eye Docs, a pleasant work atmosphere and a small staff that works great as a team.

Please send resume to trichard@vermonteyelaser.com or mail to New England Vision Centers 7100 Homberg Road, South Burlington, VT 05403. **Anti-Fake**

2-1-1
Get Connected. Get Answers.
United Way of Vermont

United Way
United Way of Vermont

Vermont 2-1-1, a statewide telephone information and referral program of the United Way of Vermont, is seeking full-time

INFORMATION AND REFERRAL CONTACT SPECIALISTS.

Vermont 2-1-1 Information and Referral (I&R) Contact Specialists take incoming calls & texts and make follow-up calls on a scheduled basis. Contacts range from requests for simple information to complex cases with multiple needs requiring time spent in research, advocacy and crisis intervention. Cases include handling contacts pertaining to emergency housing for people in Vermont experiencing homelessness. All Contact Specialists have both individual and shared responsibility and accountability for delivering quality professional information and referral as well as advocacy services. Ongoing training and extensive support will be provided.

The ideal candidate will have a Bachelor's Degree in Human Services or related field, an Associate's Degree plus a minimum of one year's experience working in health human, or community services. Candidates with documented Customer Service, Contact Center experience may be considered in lieu of education.

Computer experience is required and database software experience is preferred. The ability to work a flexible schedule including early evening hours is essential. Interested persons should provide a cover letter, resume and to Sarah Lee at sarah@unitedwayvt.org

APPLICATIONS WILL BE ACCEPTED UNTIL POSITION FILLED
UNITED WAY OF VERMONT IS AN EQUAL OPPORTUNITY EMPLOYER. CANDIDATES FROM DIVERSE BACKGROUNDS ARE ENCOURAGED TO APPLY

VSC
VERMONT STATE COLLEGES

SYSTEMS ANALYST

Come join our team! The Office of the Chancellor at the Vermont State Colleges has an exciting opportunity for an experienced Systems Analyst. We are a small group of talented problem-solvers in a fast-paced environment looking for a motivated team member to join us.

Responsible for developing computer programs to enhance the student administrative system; solve problems related to this environment and apply new computer technologies to meet the needs of the Vermont State Colleges. Knowledge of Programming languages including Elixir's College Gateway/Studio, Microsoft SQL Server and SharePoint, T-SQL, C#, experience writing SQL queries and reports. Participate in the development and implementation of best practices in programming, project management and systems implementation. Work closely with each of the five state colleges and the Office of the Chancellor to implement, maintain and support system solutions.

QUALIFICATIONS

- Bachelor's degree in computer science or other appropriate discipline plus 2 or more years programming experience are required.
- Programming experience with Microsoft SharePoint is highly desirable.
- Experience with integrated enterprise resource planning systems (such as Elixir's College Gateway, or Banner), or a comparable combination of education and experience is desired.
- Strong relational database management experience, excellent analytical skills, good planning, organizational and administrative skills and the ability to deal effectively with a wide range of end users.

The Vermont State Colleges offers a comprehensive benefits package including medical, dental, group life insurance, 401(k), generous paid vacation, and tuition reimbursement. This is a full-time salaried position.

Apply at: vac.intervisionschange.com/jobs/details.asp?JOBID=97248



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Human Rights Commission Investigator

Investigator conducts impartial investigations into complaints of discrimination in housing, public accommodations and state government employment and provides educational workshops. Full job description at hr.vermont.gov. Eligibility for bar admission to Vermont with a Juris Doctor (JD) or equivalent Vermont Barway law study required. Demonstrated experience in housing discrimination, conducting investigations, dispute and conflict resolution, restorative justice and/or training a plea. Send cover letter, resume and writing sample of 10 or fewer pages to lauren.richards@vermont.gov or to 14-16 Baldwin St., Montpelier, VT 05633-0633 by October 31, 2016.

Permanent full-time exempt position, PG24

EOE EMPLOYER

Applications from women, individuals with disabilities, veterans, and people from diverse backgrounds are encouraged.



Humanities

Director of Literacy Programs

EOE

The Vermont Humanities Council, a statewide nonprofit organization headquartered in Montpelier, seeks a Director of Literacy Programs to develop and implement the Council's humanities-based literacy programs. Relevant experience in literacy and program management, and Bachelor's degree required, preferred degree desirable. Candidates should demonstrate the ability to run and revise current literacy initiatives, monitor and implement new programs, and cultivate collaboration with partnering organizations; strong organizational skills, excellent writing, people, and computer skills, and a broad background in the humanities, especially literature. Please send cover letter, resume, and the names of three references to Vermont Humanities Council, 477N Human Resources, 14 Locust St., Montpelier, VT 05602 or email lauren@vermonthumanities.org.



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Human Resources
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New England Federal Credit Union, Vermont's largest Credit Union with 7 branch locations, is a growing organization committed to excellence in service, convenience, and simplicity. NEFCU offers a stable, supportive, high-standards work environment, where employees are treated as key stakeholders. Please visit our website, nefcu.com, to learn more about the great opportunities and benefits that exist at NEFCU.

Network Administrator

This full time exempt position is located at Harvest Lane in the Information Technology department. As part of a team, the Network Administrator is responsible for the design, implementation and administration of Windows, VMware and SAN infrastructure. Additional accountabilities include the daily review of system logs, backup processes, email filters, anti-virus systems, Windows update services and for a Citrix Metaframe environment. The ultimate goal is to minimize unplanned service interruptions and loss of data or unauthorized access to information. This position will require an ability to manage projects and organize tasks so as to meet deadlines.

The preferred candidate will have an undergraduate degree or completion of college level courses on Computer Networking, prior experience in a financial services industry, appropriate technical certifications in network and server technologies and effective written and verbal communication skills.

Interested and qualified candidates should send a letter of interest (reflective of skills in written expression) highlighting qualifications and experience via our website, nefcu.com.

NEFCU enjoys an employer-of-choice distinction with turnover averaging less than 10 percent. More than 95 percent of our 185 staff say NEFCU is a great place to work. — 2015 Annual Staff Survey

If you believe you have the qualifications to contribute to this environment, please send your resume and cover letter and salary history to: hr@nefcu.com

nefcu.com

EOE/AAE



The Flynn Center for the Performing Arts seeks applicants for a full-time Marketing and Development Manager of the Burlington Discover Jazz Festival to join our team and be a part of northern New England's premier performing arts center.

MARKETING & DEVELOPMENT MANAGER: BURLINGTON DISCOVER JAZZ FESTIVAL

The Marketing and Development Manager of the Burlington Discover Jazz Festival assists the Festival's Managing Director in marketing, development, logistical, and administrative aspects of the festival. The Marketing and Development Manager supports sponsor relationships and membership programs; assists in developing the overall festival marketing plan and campaign design; manages and creates festival-related copy, print, and digital ads and print materials; and manages guest rooms and social media marketing efforts, as well as the festival's website and mobile app. This role manages seasonal staff and vendors and helps execute festival logistics. The ideal candidate will have a degree in marketing and 3-5 years of relevant experience, excellent planning, organizational, communication, and administrative skills, as well as experience in public relations, fundraising, and grant writing. The ability to maintain a flexible schedule with the ability to work long hours during crucial times is a must.

For a detailed job description and more information, visit our website at: flynncenter.org/about-us/employment-and-internship-opportunities.html

Please submit application materials by
September 30, 2016 to:

Flynn Center for the Performing Arts
Human Resources Department
153 Main Street

Burlington, Vermont 05401
or email hr@nefcu.com

No phone calls please. EOE



Discover the power of what ONE PERSON can do. We're seeking an energetic, compassionate and deeply committed applicant who seeks to grow their career in a place they'll love.

THE
**University of Vermont
MEDICAL CENTER**

Ambulatory LPNs

- We are looking for a few great LPNs who are passionate about providing care that puts the patient first.
- Work at one of our ambulatory, patient-oriented medical homes and become part of a culture that works with patients as partners.
- We have full-time openings in Berlin, Winooski and South Burlington and a part-time in Williston.
- Must be a LPN, currently licensed in Vermont. Experience in Primary Care or Family Medicine strongly preferred. Must have excellent customer service skills.
- Competitive pay, flexible day schedule and great benefits.

UVMHealth.org/MedCenterJobs

Equal Opportunity/Affirmative Action Employer. All other applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, ethnicity, or protected veteran status.

Analyst/Programmer

Named one of the Best Places to Work in Vermont for three years running, Union Mutual has been providing quality property and casualty insurance products for over 140 years. Our focus is on providing superior customer service "second to none," and our employees are an integral part of our success as we strive to attract, challenge, and retain talented professionals.

Position requires strong analytical and problem solving skills, knowledge of Microsoft SQL, JAVA, XPATH/XSL, User Interface design and development along with Velocity script language experience is a plus. The primary responsibility of this position will be web-based applications development on our core business systems.

Requirements: Bachelor's degree in Computer Science or related IT major, solid exposure and knowledge of applications development methodology including Agile. Requires excellent communication skills and ability to work independently; designing, developing and deploying solutions, delivering projects on time, with minimal supervision.



Please send resume to
resumes@unionmutual.com.

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A&S BREWING

The World headquarters of A&S Brewing is growing and seeking new team members to help us drive the marketing back end of our 4 beer brands.

Traveler Beer Company
Coney Island Brewing Company
Angel City Brewery
Concrete Beach Brewery

Perks: A variety of benefits, including paid vacations, extensive training programs, excellent healthcare, a discount beer purchase plan, and a 401K program with a generous company match.

Visit us at aandsbrew.com, select contact then careers to apply!

OPERATIONS COORDINATOR

The Operations Coordinator is responsible for logistics and planning activities for the Advertising & Science Brands, which includes: Traveler Beer Co., Angel City Brewery, Concrete Beach Brewery and Coney Island Brewing Company. The position will support many of the critical day-to-day elements for all brands including inventory review and reporting, order planning/scheduling, and supporting local breweries with production planning and logistics management. This is a part-time hourly position with a maximum of 30 hours a week.

Education: A.S. or B.S. or equivalent experience

Professional Experience: Strong organizational skills, Excellent Microsoft Excel skills, Success working in a team environment, Success in order management, logistics experience, and experience in SAP a plus.

Application of Principles: Proven ability to handle multiple tasks and projects while setting priorities. Proven success in independent decision-making and problem solving. Demonstrated prioritization and organizational skills.

MARKETING OPERATIONS MANAGER

The Marketing Operations Manager is an integral player to all marketing activities for Advertising & Science Brands. This position will manage sourcing, purchasing, invoice reconciliation, and design work flow of all marketing and sales needs. This creative player will also act in liaison with the sales department, and our parent company, Boston Beer, on production needs, all while maintaining harmony in the Burlington World Headquarters of Advertising & Science.

Education: BS preferred
Basic mathematical skills required.

Professional Experience: 6+ years experience in a purchasing function focused on sourcing, pricing and contract negotiations, inventory management and forecasting, purchasing and ordering, budget management, project and timeline management as well as the successful management of team players. Proficiency in Microsoft Excel and Word. SAP experience a plus.

Application of Principles: Proven ability to handle multiple tasks and projects while setting priorities. Proven success in independent decision-making and problem solving. Demonstrated prioritization and organizational skills.

Excellent customer service skills and outgoing, personable attitude a must.

Vermont Foodbank

35SQUARESVT (SNAP) OUTREACH COORDINATOR

The 35SquaresVT (SNAP) Outreach Coordinator will work to increase participation in 35SquaresVT among those in Vermont who are eligible. Responsible for telephone and on-site engagements at network partners and community partner agencies and assisting with managing the flow of applications. A complete job description is available upon request. Send applications, cover letter

& resume to
**Human Resources
Department, Attn:
Francine Christensen
or email frchristen@vtfdbank.org**
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SEASONAL MEMBER SERVICE REPRESENTATIVE

(Up to 11 months) Starting pay rate is \$15.00 per hour. On-the-job training and flexible scheduling provided! Do you have experience providing excellent customer service? Are you detail oriented and comfortable assisting customers over the phone? Are you skilled at asking the right questions, so that you can provide the best quality service? As a Member Service Representative, you'll work in our call center, assisting members with questions relating to their employee's health plans. You will welcome the member's call, provide information and guidance, and end the call knowing that you have made the member happy! We're looking for individuals who enjoy interacting with others, and who can ensure their work is accurate and complete. Qualifications: High School Diploma required, plus a knack and desire to provide top-notch customer service.

ACCOUNT CONSULTANT

Do you enjoy providing great service to clients? Our Account Consultants partner with our clients' employee benefits administrators to ensure satisfaction with our products and services. If you get satisfaction from ensuring clients are pleased, and enjoy engaging with them to ensure a continuing relationship, we would like you to work for us! We provide on the job training. Qualifications: Knowledge of business as normally obtained through a Bachelor's degree in a business related field. 2 years of experience providing client services, with a track record of increased responsibilities throughout career.

CLAIMS ANALYST I

Starting pay rate is \$16.00 per hour. Come join our team of Claims Analysts! Do you have a knack for detail? Do you enjoy working with and analyzing data and information? We are looking for detailed oriented individuals to process our customers' employee benefits claims. If you have an aptitude for analyzing and drawing conclusions from data, and enjoy working in a supportive, yet fast paced environment, we have the right job for you! We provide on the job training, and cross train our analysts in our customer service area. Qualifications: High School Diploma or GED, plus experience working with, analyzing and/or drawing conclusions from statistical information; ability to work with accuracy and confidentiality a must.

TO APPLY: Go to wageworks.com

Click "about" and "careers" and search by location (Williston, VT).

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SHELTER PLUS CARE PROGRAM ADMINISTRATOR

Vermont State Housing Authority is seeking a mission-driven employer to administer the voluntary statewide Shelter Plus Care Program portfolio consisting of formerly homeless individuals, their families, who receive case management and other services. Position is responsible for all aspects of administration/compliance and financial/budgeting eligibility for assistance. Position requires strong interpersonal skills and the ability to communicate & deal effectively with program participants and supportive services professionally & respectfully. Position is based in Montpelier, Vermont. It some travel is required. Position is Limited Service, subject to annual funding.

For full position details, experience and qualifications, visit vsha.org. Cover letter & resume to:

HR, VSHA, 1Prospect St.,
Montpelier, VT 05602-3556.

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- Assisted Living experience, preferred, however, will train the right candidate
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Don Daly, Executive Director
ddaly@residenceatshelburnebay.com

or call 802-383-9137

or mail to

The Residence at Shelburne Bay
165 Pine Haven Shores Road
Shelburne, VT 05482
Attn: Don Daly



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EQUIPMENT OPERATOR II

The Public Works Equipment Operator/Maintenance Technician II is responsible for a wide range of general labor work associated with maintaining City streets, water, sewer, and storm water systems, sidewalks, parking garages, buildings and grounds, and all other duties as assigned. This position operates all vehicles including but not limited to dump trucks, rock or brush plows, snow blows, Victor, loader, backhoe, Bobcat, street sweeper, subgrade plow, truck with trailer and other equipment involving plowing, oiling and sanding in winter, and general highway maintenance and construction work in other seasons. High School Diploma or equivalent, with a minimum of one year of experience. Valid Commercial driver's license CDL Class B with motor maintenance required.

For additional information please visit our website at www03.kivt.org



Pine Forest Children's Center seeks Substitutes and 2 Full-Time Teachers:

Lead Infant Teacher and Preschool Teacher (3 and 4-year old class). PFC is an early

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Please send resume, cover letter, and three letters of recommendation to Amy Ugg, Executive Director, Pine Forest Children's Center, 208 Flynn Ave., Suite 2F, Burlington, VT, 05401, (802) 651-9435 or e-mail amy@thepineforest.org

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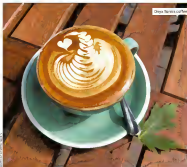
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Textbook to Table

How six food businesses parlay ethics from philosophy to the plate

BY HANNAH PALMER EGAN



COFFEE

Drops Tere's, Burlington
Jason Gonzalez, co-owner

We chase quality more than ethics, but the ethics often follow in a very direct way. You cannot find the quality we were looking for without transparency. Anybody buying beans very transparent about where the beans come from: you can often find out what the farmer was paid per pound. Our milk is from Sweet Raven Farmstead (in West Dover). They're not organic, but they're transparent about why they're not organic—organic certification doesn't allow for the use of antibiotics. So even if a cow is sick, all you can do is isolate that cow from the herd and basically not treat it. And they couldn't get behind that, and were OK with that. So there's that transparency.

DOUGHNUTS

Miss Weaver's, Winooski
Eve Weaver, owner

When I make something, I ask myself "Is it affordable? Is it nourishing?" Is it helping the Earth or moping from the Earth? With ingredients I ask, "What does my community have, and how can I use it?" rather than saying "I need that where can I get it?" I try my non-vegan doughnuts in bed when I'm awake. But there's seasonality to that. Other times I try in a job that was responsibly grown, which sustains communities in Africa. Most of the food weights I use are seconds—that allows me to get a local organic product at a conventional price point. I'm making food that people give to their children. It's a daughter. It's supposed to bring joy, so I don't want there to be poison in it.

TEXT: TOSHIKO TOWLE; PHOTOS

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Photo by 3 Squares Cafe

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Rob Reck, co-owner

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3 Squares Cafe, Vergennes
Matt Bragg, chef-owner

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SEP 23-25 | 8-28 | MUSIC

Back to the Future

If you find yourself in Springfield this weekend, you may feel as though you've traveled back in time—or to the future. For the second year, fans of the *Victorian-Retro-futuristic* aesthetic converge for the Springfield Steampunk Festival. Inspired by the fantasy world devised by turn-of-the-century writers such as H.G. Wells and Jules Verne, devotees come clad in corsets, top hats, pocket watches and goggles for everything from vendors to perform games to a burlesque show and more. Live music by Psyche Corporation, the King's Roadsters and others threads through the three-day gathering, while talk by steampunk authority Bruce Baumbach is a can't-miss event.

SPRINGFIELD STEAMPUNK FESTIVAL

Friday, September 23, 6:30-8:30 p.m.,
Saturday, September 24, 10 a.m.-10 p.m.,
and Sunday, September 25, 10 a.m.-10 p.m.,
at Homestead House in Springfield. \$20-45
for tickets (and under \$10 for all on
Friday, which also cost for some activities).
info.steampunkfestival.org or
springfieldsteampunkfest.com



SEP 23-25 | FAIRS & FESTIVALS

SEP 25 | FAIRS & FESTIVALS

In a time when much of what we eat is processed, packaged and placed on a grocery-store shelf, it's easy to forget where our food comes from. Burlington-area gourmands get back to basics at the Co-op Food Fest, hosted by City Market/Union River Co-op. More than 40 farmers and producers set up shop at Union Station to connect with customers and offer a cornucopia of samples—for starters, thick breads, vegetables, meat, eggs, apples, kombucha, coffee, tea, baked goods, soups and preserves. With live acoustic music by David Goodale, free painting and chair massages, keeping for food never felt so good.

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Burlington, September 25, 10 a.m.-4 p.m., at Union Station in Burlington. Free. Info: 802-526-0000, citymarket.org

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Modern Threads

Brazil's Luisa Maita on her new record, *Fio da Memória*

BY JORDAN ADAMS

Change is the only true constant, as the rapid pace of technology perpetually underscores. But it can be difficult to accept. Brazilian singer-songwriter Luisa Maita, though, accepts it willingly. Change, particularly that fueled by technology, is the driving inspiration behind her new album, *Fio da Memória*, which translates from Portuguese as "thread of memory." That album drops on Friday, September 23, touring North America in support of the record. Maita plays the Elber Ground Showroom Lounge in South Burlington on Monday, September 26.

The 34-year-old cantora is signed to Cumbacha, the globally minded record label based in Charlotte. Maita's 2010 debut, *Uma-Luz*, showcases a pristine, contemporary take on samba and bossa nova, two of Brazil's signature musical styles. It's bright, lyrical and rooted in tradition. *Fio* is nothing like that. Coined in electronic sounds and modern styles, it's dark, edgy and unorthodox.

English is not Maita's first language. In conversation, she puts her words together with careful consideration — though she comes off like a teenager rather than someone struggling to translate her thoughts. In her Cumbacha bio, Maita explains *Fio* as being "about what Brazil is today authentically, in this electronic age." Asked to clarify, she ponders the question before responding.

"[It's] very different from the first album," she says, speaking by phone from Brazil. "I think it's a mix of what is happening in the world."



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ROUTINE, IN YOUR
NORMAL LIFE.

LUISA MAITA

SOUNDbites

BY JAM COLLES



Justin Peltier

On Point

Before we dig into the news of the week, I'd like to take a moment to reflect on last week's Grand Point North festival and the unofficial close of festival season. In a word: Fun! In a few more words...

I actually didn't catch nearly as much of Grand Point North this year as I typically do. But what I did experience reaffirmed something I've felt for, well, about as long as the festival has been happening: And that is this: **GRAND POINT NORTH** really does give a shit. Particularly since she went solo, but even before, she's been an easy target for critics, myself included. Some of the criticism is legit, some isn't — the latter I think to be mostly the product of jealousy

but whatever you think of her music or her public persona, the circus a hour Vermont, Vermont music and her fans. Grand Point North is the embodiment of those feelings. And it's a very special thing for us to have.

When it comes to music festivals, we have an embarrassment of riches here. From Waking Wood in early May to Grand Point North in mid-September, hardly a weekend goes by without a festival or its happening somewhere in the state. And most of them are amazing and great. Sometimes I think we take that for granted, that we're a little spoiled — again, myself very much included. We have high expectations, especially for the bigger fests like WW, GPN, Burlington Discover Jazz Festival, the Friendly Gathering, etc. And really,

our expectations are a complacent to the folks who make those festivals happen. We expect excellence because that is so frequently what we get.

I confess I wasn't overwhelmed by this year's GPN lineup. I thought it was good but not quite great — again, lofty expectations. But walking around the grounds Sunday afternoon, I realized that I didn't really care how much I was or wasn't into the act onstage. Sitting on the grass with friends, watching the music or mingling with the crowd — even shooting the breeze with accuracy — I was struck by how the sense of community has become one of my favorite parts of not just GPN but every festival. It would seem odd to say the music is secondary, and it's not. But, at the very least, I'll say that the atmosphere of our best festivals is as important as who's playing. Really, there's nothing else quite like the scene at GPN. So thank you, Grace. See ya next year.

Great Lake

It seems it's been an especially fertile spring and summer for local bands making records. This week alone, several big projects hit our eager ears. These include **BARRELLER**'s new record *Right As It Always* (review on page 77) and **KILLER NAME**'s remarkable new solo album *Barren* (see page 88). As we head into fall, a flood of highly anticipated recordings are on the way,



Justin Peltier

HIGHER GROUND

THU 9.27 **Angel Olsen**
Savage Beauty

FRI 9.33 **Catie Curtis**

FRI 9.33 & SAT 9.34 **Greensky Bluegrass**
Tribute

SAT 9.34 **Mineral Years, Artificial**

MON 9.29 **Lula Maria**

THU 9.30 **Against Me!**
The Wreck, Raging French

THU 9.29 **The Delikat Brothers, Tall Heights**

FRI 9.34 **GGT The Past Volume**
Anita Mitchell
Dance Party

FRI 9.30 **Start Making Sense: Talking Heads Tribute**
Head: A Fall & Come Back

SAT 9.01 **Burning Monk: A Tribute to Rage Against the Machine**

WED 9.05 **What So Not**
Michael Christmas, Jeff Gipe, Jessica Ward

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Modern Thread by Peter

Muito aims the internet age and the permeation of American pop music as contributing to the changes she sees in daily Brazilian life. But she doesn't claim to be an authority, just an observer: "It's just my point of view, what I hear [in] and what I see," she says.

Muito's earliest musical influences were her parents, Myrtila Trubian and Amado Muita. Her mother has been producing prestigious live-music events in Brazil for more than 30 years. Her father, who died in 2004, owned and operated a parking lot in São Paulo, but his true passion was playing music. In 2002, he released his solo record, a self-titled LP of samba-infused jazz, it's become a coveted prize for collectors around the world. (Asked by the Red Bull Music Academy to compile a list of underrated jazz records, Dutch electronic-jazz fascination *Juninho* handed out his selections with Amado Muita, though he said he couldn't afford it.)

Muito cherishes her one copy of her father's record. "[He] developed a different kind of samba. It's very beautiful and spontaneous," she says. "It's a very particular kind of music from that period of his life and what [was] going on in São Paulo." The curious can find the album in its entirety on YouTube.

Muito grew up surrounded by a constant flow of creative energy she describes her early life as an onstage musical, social event. Going to shows and constantly meeting new people, always talking about music, was the norm in her household.

"It was not a classical family," she says.

Her family's nonconformity, though lively and stimulating, came with frequent life changes. Muita changed schools a half dozen times. Her family moved from Niqua, a vibrant, diverse neighborhood of São Paulo, to the quieter outskirts of the city. Eventually, her parents divorced and her mother remarried, taking Muita even further away, to the rural state of Minas Gerais in southeastern Brazil. But she doesn't resent her itinerant childhood.

"I didn't feel I wanted things [to] stop changing," she says. "I like when things change. I don't like routine."

In 2003, Muita began recording *Lara-Lara*. At the time, she felt it was quite modern. Of course, in 2007, iPhones were just hitting the market and hadn't yet crisscrossed the internet into every

cranny of existence. On *Pia*, the "electronic age" of which Muita speaks is fully realized.

Organic sounds are nowhere to be found on "São Paulo," the opening track. Muita's sultry whistles are punctuated by rapid-fire trap beats and a thrumming bass line. It's one of the most striking, if lyrically ambiguous, tracks on the record.

"I kind of invented a language in this song," Muita explains. "You can understand it in Portuguese, but it's not really Portuguese."

In English, the title translates to "On Wings," which offers a clue to the essence of the song.

"You have your power in your wings," Muita says. "If you want to move yourself, you can't keep walking in your routine, in your normal life. You have to fly."

Subsequent tracks on *Pia* retain elements of Muita's former sound but filtered through a sharp, sleek palette. The architecture of "Baudó" feels unmistakably like samba, but the electronic bass and drums breed welcome unfamiliarity.

"Around You" which is sung in English, combines synth bass and strings into, creating a heavy bottom as Muita chants in airy, haunting vocals. "Above you / made you / around you / observe you are."

The impact of technology on culture and daily life is a primary theme on *Pia de Alameda*. Muita also takes inspiration from other art forms. She singles out British photographer Martin Parr as her favorite contemporary artist, praising him for his ability to turn unconventional, even ugly, things into beautiful works of art. She also names the Academy Award-nominee *Argentinero* from the Wild Tale, directed by Damián Szifron, as one of her favorite flicks. But Muita's strongest influence, and one embodied profoundly by *Pia*, is simply change itself.

"Maybe all my albums will change a lot. I don't know yet," she says. "[I] like to do something different and find a new aesthetic, a new sound. I don't have a style." ☐

INFO

Lara-Lara Muita performs on Monday, September 26, at the higher Grand Showcase Lounge in South-Brighton, Parla Phoenix is available at cometohere.com/staffing/ptg, September 23.

REVIEW *this*

Luther, Luther

(JOSHUA TON RECORDS, 10/1)

Everyone in Vermont knows how it goes: There comes a point, usually sometime in late January, when the glow of the snow at night stops being beautiful. Winter becomes an antagonist, a jerk. You shut yourself off and stay in shelter, eventually numbing on other times you felt this miserable.

It only takes a few blizzards to the acclimated dole from Burlington's Luther to feel little consolations of these sadtimes. A part of each project from Noah Crowther (Wolven Island), the six-song EP sounds like it was exhaled in a puff of frozen breath and cigarette smoke.

On the album cover, Crowther sits on a couch covered with a multicolored crocheted afghan. Photographs surround him, suggesting the very



anxious and complex feelings of love, hate and even dread that he sings about on the record. He seems for all the world like a man ready to get some things off his mind, things he's been chewing on unknown for a while.

The music doesn't quite maintain the same consistency of theme, though. Luther is composed of some of the Green Mountain's finest musicians and producers: Crowther's brother, Justin, and their Weylan Speed bandmate Chad Hanzelizer, along with Brian Gaudin,

Ben Collette and Rob O'Don. And they sound pretty. But the EP struggles to find a consistent feel.

Maybe it's the reminiscent nature of the songs, but at times Luther seems too passive. "All That We Want," a sweet emote on love loosened by less happy songs, has a cool little clockwork beat chorus (punctuated by staccato guitar struts, but with oversimplified lyrics such as "this one is for me, can't you see," this track doesn't quite reach the station).

"Thirteen" opens with a lead-back octave guitar run and features some of the EP's strongest lyrics. "All is lost, except for the way we fill," Crowther sings over a Wildflowers-meets-Tam Petty slow burn. Obviously the song is about defeat, but the band leaves room for a comeback with swirling guitars and an anthemic guitar solo.

After the split named "Fickity," which authors from the same lingoary

"All That We Want" couldn't quite shake, Luther takes a promising foray into more country-like settings with "Bad Smoking Seat." It ends with a belated surge on "In the End," a rocker about a late family dog. Luther is finally shaken out of their frostbitten rut, yet the song maintains some of that overarching melancholy.

In the album's liner notes, Crowther writes that the recording was "an exercise in letting things be what they are." That sometimes works for day and night. For all the record's charms, it could sometimes use a push off from familiar shores into darker waters.

Luther by Luther is available at Pure Pop, Burlington Records and online at luther.bandsnap.com. Proceeds from the album benefit the Champlain Elementary School Second Project.

CHRIS FARROWORTH

Dave Keller, Right Back Atcha

(TRUSTY TONE RECORDS, CD, DIGITAL, DOWNLOADS)

Dave Keller has lightened up. The Vermont bluesman's 2014 album *Soul Changes* was a deeply personal work, written and recorded in the aftermath of the end of his marriage and the death of his father. Three years later, Keller appears to have exorcised his demons and emerged from his darkness stronger and happier. The evidence is his south and west folk-length, *Right Back Atcha*, which comes out this week.

To get a sense that Keller is in a better emotional place, look no further than the album's cover. Keller stands in a rolling Vermont field with a blues shirt unbuttoned to his chest. He's holding his electric guitar and looking suggestively at liberal wearing a red dress, who appears to be lying in wait for some splendor in the grass. To be



honest, the image evokes all the artistic left of a Gable commercial. But it does what the listener is to what's in store on the record. And that is slowly seeping baby-eater's man.

Perhaps emboldened by newfound romantic freedom, Keller is out to seduce. And, by and large, he succeeds. The lightness in his writing stands in contrast to the emotional weight of *Soul Changes*. Whether he's singing about finding true love, as on "Deeper Than the Rye Can See," "She's Just

Katie" and "Willing to Learn," or about a late-night rendezvous in on... well, lots of other tracks, Keller howls with an aching, lewdly suggester. One school of thought suggests the worst thing a songwriter can do is get happy. And in some cases, such as "Forever Summer," Keller's renewed innocence borders on schlock. But more often he strikes a charming balance.

The album is immediately engrossed and produced. Horns and strings burst and bloom with aplomb — the Mot's Sex Horns (Joe Moore, Jessica Prudente and Terry Yaddy) are dynamic, flanking vocals fit and first around. Keller's soaring exhortations. His core band is as tight as a screw. The album was recorded earlier this year at Lane Gibson Recording and Mastering in Charlotte. But at certain moments it sounds like it was made in Memphis in the 1960s.

The focus of *Right Back Atcha* is Keller, and rightly so. He has long

been regarded as one of Vermont's elite rockers and guitar players, and the new record will only cement that reputation. Keller is still a commanding, compelling vocalist, reflecting men that few other local singers would even attempt. But he also benefits from the wisdom of experience. Some of his best performances are his most understated. "You Make It Easy," for example, succeeds with soaring simplicity.

Keller is clearly in a happier place personally. That comes through loud and clear on *Right Back Atcha*. He feels good. And it's a good bet that, after baring his latest, he has felt, too.

Right Back Atcha by Dave Keller is available at davekeller.com. Keller plays two release shows this week on Friday, September 23, at Sweet Melissa's in Montpelier, and on Sunday, September 24, at the PymSpace in Burlington.

DAVE KELLER

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SAT 24 / TRISH WHITLEY (ALTERNATE)

Lady Blues **TRISH WHITLEY**, daughter of the late multi-great guitarist Chas Whitley, makes full force, sultry all-out pop with a bed case of the blues. In 2005, nearly a quarter century after her father's minor hit "Big Sky Country," Whitley released her second full-length album, *Perla Bohemia*. Though her tracks are mostly guitar-driven, she's just as comfortable pouring her heart out to guitar accompaniment. Her style is soulfully, slightly gritty and boss in the company of Clare Maguire, Jane at Public House and Annie Lennox. Trish Whitley performs on Saturday, September 26, at Signal Kitchen in Burlington. Local's MICHAEL CHAMBER TROU and ANJELLA BEYER open.

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WINTERFEST PIZZA & PUB (rock) 8 p.m. Free

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RUGBY JAMES 8:00 (Pop) 10 p.m. Free
STORM The Sweet Pea (Pop) 10:00 p.m. Free
THE SCORCH PANACHE (Burlington) Stage
John B. (The Sweet Pea) (country) 8:30 p.m. Free
WINTERFEST PIZZA & PUB (rock) 8:30 p.m. Free

chittenden county

BACKLASH PUB Kewanee Happy Hour 9 p.m.
Free Kewanee with Jersey Red 9 p.m. Free

HOMER GROUND (Burlington) 8 p.m. Free
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GALLERYGOER?



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BIRCHICK'S MOUNTAIN TOWN, 31 Shelburne
Whiskey&Gingerbread (10-11p) \$5 p.m., free

middlebury area

CITY LIMITS. City Limits Dance Party with Top Hat Entertainment (10p-12a) \$5-10 p.m., free

TWO MOUNTAIN TOWN LOUNGE & STAGE. Let's Be Grateful! (10p) \$ p.m., \$5

northwest kingdom

ASPLEY'S TAVERN. Gypsy Revue! (country) (10-11p) \$5-10 p.m., \$5

outside vermont

MONTPELIER. Mountain (10p) 10p.m., free

MONTPELIER SHOWBIZ. Happy Hour Tunes & Tivoli with Gary Peacock (10-11p), free

OLNEY HOLEY'S. Main Online (country) (10-11p) \$5-10 p.m., \$5

THE GRANT PACKAGE (HARVARD). Television (10p) \$30 p.m., free

SAT.24

burlington

ARTWORK. Kelly Davis, Marjorie Gendron (country), 8 p.m., \$5

CLUB INTIMIDATE. Performance WITHOUT PAID (R) (10-11p) \$5-10 p.m., \$5

THE BUMP PLANET. Jack Neave (10p) \$ p.m., free

HALFMOON SPOTLIGHT. Performance with Dorian Douglas and Gail Chen (10-11p), 10 p.m., free

APTS PUB. Karaoke with Megan (10 p.m., free)

ASPLEY'S TAVERN. 10 p.m., free

LIGHT CLUB LAMP. Sam Bink (10-11p) 1 p.m., free. After 10 p.m. \$5-10 p.m., free. Vibe (10-11p) 1 p.m., free

MANHATTAN PIZZA & PUB. Karaoke Don Stevens (10-11p), free

MEYER'S TAVERN & B&B (10-11p) 7 p.m., free. Good Music and Electric Guitar Showdown. Gendron Jones (10-11p) 9 p.m., \$5

RADIO HEAD. David Gendron (10-11p), \$5 p.m., free. Tech. (10-11p), free

RED SCENES. The Red (10-11p) (10-11p) 10 p.m., free. Mountain (10-11p) 10 p.m., \$5

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RED SCENES (10-11p) 10 p.m., \$5

TANAR HOUSE BAR AND GRILL. 31 Elms St (10-11p) \$5-10 p.m., free

barre/montpelier

HAUTE DANCE AND BUREAU CAFE. Rock (10-11p) \$5-10 p.m., free

LA PASTA NOVA. The Highgate (10-11p), \$5 p.m., free

WHISKY BAR. Carlin's Hot Club (10-11p) 10 p.m., free

stowe/montpelier

MOON PLACE. Gary Wade (10-11p) 9 p.m., free

middlebury area

CITY LIMITS. City Limits Dance Party with Top Hat Entertainment (10-11p) \$5-10 p.m., free

TWO MOUNTAIN TOWN LOUNGE & STAGE. Let's Be Grateful! (10p) \$ p.m., \$5

northwest kingdom

ASPLEY'S TAVERN. Good Time Music (10-11p), free

HARDY'S PUB. Mountain (10-11p) 8 p.m., free

outside vermont

MONTPELIER. Mountain (10-11p) 10 p.m., free

THE GRANT PACKAGE (HARVARD). American (10-11p) \$5-10 p.m., free

SUN.25

burlington

THE BUMP PLANET. Gendron Jones & Dorian Douglas (10-11p), 10 p.m., free

HALFMOON SPOTLIGHT. Performance with Dorian Douglas and Gail Chen (10-11p), 10 p.m., free

APTS PUB. Karaoke with Megan (10 p.m., free)

ASPLEY'S TAVERN. 10 p.m., free

LIGHT CLUB LAMP. Sam Bink (10-11p) 1 p.m., free. After 10 p.m. \$5-10 p.m., free. Vibe (10-11p) 1 p.m., free

MANHATTAN PIZZA & PUB. Karaoke Don Stevens (10-11p), free

MEYER'S TAVERN & B&B (10-11p) 7 p.m., free. Good Music and Electric Guitar Showdown. Gendron Jones (10-11p) 9 p.m., \$5

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Outdoor Gear Exchange

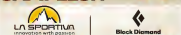
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BURLINGTON'S OPEN-HOUSE NIGHT, 1 p.m. Free
THE GRANT PACKAGE (HARVARD), Mountain (10-11p) \$5-10 p.m., free

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—Mike Birbiglia, *Mike Birbiglia: The World Is a Stage*



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with LUCILLE LORREL, Award-Winning

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music CLUB DATES

SUN 25 & MON 26

MON. 26

Burlington

HALF-DOZEN SPAREPARTY Family Night (open until 10:30 p.m., free)

JPS POP Cosmic Noise Request Night with Industry 10 p.m., free

AMERICA Devlin Regis, 7 p.m., free

LIGHT CLUB LAMP SHOP Lamp Shop (LA Club open seating) 8 p.m., free

MANHATTAN PIZZA & PUB Karaoke, 5 p.m., free

METZYS (21+) Two Percent, Radio Savage Band, 7 p.m., free

RADIO DEAN Ten Amara (live w/ed), 8:30 p.m., free

THE SHINY FRAGILE (Burlington) Comedy & Open (seating) 7 p.m., free

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SAT 24 // HILAN TO MINKA (ART POP)

Brooklyn to Burlington

Art-pop quartet **HILAN TO MINKA**, who take their name from an episode of "Seinfeld," are just beginning their journey. So far, the group has only released one EP, but its depth and idiosyncrasy imply much more to come. They seem like a group of intellectuals, given that a demagogue is listed as part of their name — whatever that means. Expect to hear jaunty pop songs inspired by Glaxo and New Wave, finished with trumpet and key-ben keyboard sounds. Catch Milan to Minka on Saturday, September 24, at Light Club Lamp Shop in Burlington.

Free, Craig Hendrix (house) 10 p.m., free

SHIRAZ Seth Vonnahme (house) 8 p.m., free

THE SHINY FRAGILE (Burlington) Comedy & Open (seating) 7 p.m., free

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THE SHINY FRAGILE (Burlington) Comedy & Open (seating) 7 p.m., free

LIGHT CLUB LAMP SHOP Family Night (open until 10:30 p.m., free)

MANHATTAN PIZZA & PUB Karaoke, 5 p.m., free

METZYS (21+) Two Percent, Radio Savage Band, 7 p.m., free

RADIO DEAN Ten Amara (live w/ed), 8:30 p.m., free

THE SHINY FRAGILE (Burlington) Comedy & Open (seating) 7 p.m., free

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SHIRAZ Seth Vonnahme (house) 8 p.m., free

THE SHINY FRAGILE (Burlington) Comedy & Open (seating) 7 p.m., free

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For up-to-the-minute news about the local music scene, follow @DanBoiles on Twitter or read the Live Culture blog: sevendayvt.com/liveculture.

Sitting Pretty

"The SHE Project: Part I," Living/Learning Gallery

BY AMY LILLY

Kristen M. Watson and Mary Adelman's collaborative installation "The SHE Project: Part I" feels barely contained by its site — the small gallery in the University of Vermont's Living/Learning Center. The exhibit is packed with many hundreds of carefully grouped and arranged cosmetic charlies and containers, heavy lids of all kinds, hair-dye cans and even locks of cut hair, both colored and natural.

These seem to multiply in the installation's many nooks, included in nearly every arrangement. Indeed, exhibit viewers also become viewers of themselves, so rarely can they escape a glimpse of their own faces.

That aspect has particular relevance for women visiting the exhibit, for "SHE" addresses the overwhelming pressure on females to look pretty. According to the artists' statements, that pressure — not a new one — has reached ethnic proportions in the era of social media, which traffic in selfies and other images.

Several work-on-stage realistic scenes in which self-objectification might happen, "Am I Pretty Enough Yet?" consists of a dressing table crowded with cosmetics, its mirror bowling with bottles of self-pelish. Most telltale such within one is Watson's Adelman's less literal works address women's self-image and fulfillment using an entirely different palette of materials. The trio of "Third Eye Blind," "Love Thy Self" and "Blessed" consists of oval-framed mirrors bound with barbed wire and screened in sheer white silk, which is punctured in places by the barbs.

The staged scenes will look both familiar and surreal to many women. "Life in the Cabinet" is a circa-1990s vanity with two open medicine cabinets. Each is collaged with social-media photos showing how cosmetically achieved beauty is marketed to women throughout their lives, starting as early as age 5. From that age, represented by the lower left-hand cabinet, we move clockwise through the milestones of college, marriage and motherhood to grandparenthood on the lower right. Shelves of age-appropriate hair, skin and nail products accompany each stage.



The Field by Kristen M. Watson

MADE OF OUTDATED BEAUTY AIDS, THE STRUCTURE SPEAKS TO THE TOXICITY WOMEN HAVE LONG ENJOURED TO CONFORM TO STANDARDS OF BEAUTY.

While the artists insist the show leaves judgment to the viewer, these works strike a sinister note, which becomes explicit as the back wall installation. The wall is lined with mirrors densely covered with hand-painting in colorful lipstick. Closer inspection reveals that to be a naming list of chemicals used in the unregulated cosmetics industry. Only items beginning with A through F fit on the mirrors, the rest may appear in a future "Part II." The words are difficult to read on the reflective surfaces, and the observer's eye eventually

goes to fix on her own face. If female, it is most likely casted in such chemicals.

Adelman's powerful "Lost Innocence" captures the show's only image of unaged/controlled beauty as exotic Chantons burlesque caught between layers of netting in a barbed-wire frame. This relatively small work is grouped with two wall-hung works made of mirrors and beauty products bundled with ornamental grasses, titled "100% Natural?" and "It's," and a yep's not topped with wooden prayer beads. The ensemble raises the specter of the possibility that nature packaged for consumption could

replace actual nature, preserved after death in "Lost Innocence." The show's optimal fulfillment, it implies, must be purchased.

Watson's inspiration for the show was social media. According to her introductory remarks, she has noticed that she is now viewing, and therefore scrutinizing, images of herself more than ever before. The selfies arise, well-versed in the art of visual blurs, Facebook posts and Twitter, invited the other Adelman, a marketing consultant and equally adept social-media user, to join her in creating the show.

Yet "Part I" references social media directly only in "Life in the Cabinet" (another connection: The show's materials, all donated, were gathered through Facebook, Front Porch Forum and other media.) Otherwise, the show has a quality of timelessness. Its fluidity raises the question: When have women not applied makeup while sitting at a dressing table?

Indeed, the historical reach of such pressures is signaled in Watson's



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art

JAN HARTMAN/ILLUSTRATION: GREGORY & P

JOHN HARTMAN AND ELLIEN UHLMANN "Working Out Means Together" an exhibition of new works by the Vermont artists. Through October 10. Info: 405-5454. Reception and receptionist in Westfield.

JUDY ROSEN A new exhibition featuring works in a variety of mediums, including hand-drawn and watercolor, applied mixed-media with writing, and mixed media with computer art. Through December 31. Info: 406-6882. Vermont Festival of the Arts Gallery in Westfield.

MOE REMONDO Works by the sculptor and Performance Artist David Remondo. Through September 30. Info: 458-5330. Three Mountains Cafe in Montpelier.

WHAT IS HE DREAMING? Exhibition featuring the work of Crystal L. Lauren Matsumoto Ryan McLellan, Charlotte Pridgen and Tara Tuck, who each explore the process of relating through human and nature. Through October 25. Info: 877-8-47-3332. Walker Contemporary in Montpelier.

WOOD-METAL MEMORIALS Exhibition of contemporary wood and metalwork by a select list of artists, including John and Barbara Burt, David Burt, Ben Cheney, David Ekins, Philip Housh, Bruce MacDonald, and Greg Gaudin. Reception: September 21. Info: 443-2384. Through October 28. Info: 443-2384. Artists Gallery, 140 State St. in Westbury.

middlebury arena

ALUMNAE REUNION HOMEWATER An exhibition featuring a recent exhibition from Vermont alumnae friends and partners and again recently made to reflect and celebrate their lives. Through October 18. Info: 443-2322. Lane Chandler-McIntire Museum in Vergennes.

BLUENOTE AND OTHER VISUAL EXPERIENCES AND MEMORIES IN VERMONT Exhibition of works by Brian Gild, Roger Fisher and other members of the Vermont Association, which blue-note has been individuals engaged the traditional academic system, based in new means of expression. Through December 31. Info: 443-2384. Anthony Center for the Arts, Middlebury College.

SHANE RABY "In the Low Places" an exhibition of Vermont and past and present with a limited print and textile projects. Through December

Janet McKenzie

As she was undergoing cancer treatment in 2016, Burlington resident Janet Treppe told Cathedral Church of St. Paul Rev. Jeanne Peters, "I don't want a big deal made over me or my death, but if you ever want to remember Chuck and I in any way here at the cathedral, here's a show of Janet McKenzie's paintings." Treppe died in August that year. And now the Burlington church has mounted "Remembering Janet and Chuck Treppe" featuring some 20 paintings by the Northeast Kingdom artist. McKenzie portrays individualized female subjects using religious iconography for "inclusive sacred paintings" that celebrate "the bond between women, the Madonna and Child and the female individual." Through November 6. Picard, "Mary & Jesus with the pupil pupils."

23. Info: 361-5222. Jackson Gallery, Town Hall Theatre in Westfield.

CHAS TREMPER "Geometric Things Change and They Change Again" an exhibition of paintings featuring elements of "inspired" color and form, incorporating abstract and figurative elements. Reception and artist talk: Thursday, October 6, 6:30-7 p.m. Through November 3. Info: 404-4444. Vermont Artists Center in Montpelier.

THE FINE, MODERN LIFE BEARING Exhibition of new and old works by members of the Middlebury Art Group, which has been meeting for 15 years. Featured artists are: Jim Rogers, Brian Ekins, Lisa Farn, Fred Lerner, Mary Lerner, John Housh, Barbara McIntire and Janis Lerner. Through October 21. Info: 443-2384. Walker Contemporary and Center in Montpelier.

JIM HOUTER "Identity," an exhibition of photographs examining the focus of the artist's work on the human body. Through September 30. Info: 404-4444. Edgewater Gallery in Montpelier.

KATHRYN HALL "Visions," a solo exhibition of paintings by the Vermont artist. Through September 30. Info: 404-4444. Edgewater Gallery in Montpelier.

MAISONNAIS MARK YOUR NAME A group of new and old works by Amy Calkins and Pamela Smith. Through September 30. Info: 443-2384. North Street Gallery in Westbury.

REBELLION THROUGH HISTORY: 150 YEARS OF THE BICYCLE In recognition of the 150th anniversary of the first patent for the patent, this exhibition showcases the art and history of the bicycle. Through September 30. Info: 443-2384. Lane Chandler-McIntire Museum in Vergennes.

Through today. Through October 16. Info: 361-5222. Henry Sheldon Museum of Vermont History in Montpelier.

POST-POP: PRINTS OF GREGORY & P An exhibition of prints, limited edition prints and other works by the Vermont artists. Through December 31. Info: 443-2384. Henry Sheldon Museum of Vermont History in Montpelier.

SHANE RABY: VISUAL EXPERIENCES AND MEMORIES IN VERMONT Exhibition of works by the Vermont artist. Through September 30. Info: 443-2384. Lane Chandler-McIntire Museum in Vergennes.

STEVEN JAFFER "Conversations," an exhibition of modern and contemporary art, including mixed media, sculpture, photography and other works. Through October 31. Info: 443-2384. Steven Jaffer Gallery in Montpelier.

rutland/burlington

CAROLIN GUNTER "Unsettled Lives," an exhibition of an on-line painting and mixed-media works in progress. Through September 30. Info: 773-1601. Rutland City Hall.

EVERGREEN The 2016 Vermont Evergreen Festival. Its artists exhibit in a variety of ways, and includes a variety of other activities. Through September 24. Info: 773-1601. Rutland City Hall.

MAISONNAIS MARK YOUR NAME A group of new and old works by Amy Calkins and Pamela Smith. Through September 30. Info: 443-2384. North Street Gallery in Westbury.

REBELLION THROUGH HISTORY: 150 YEARS OF THE BICYCLE In recognition of the 150th anniversary of the first patent for the patent, this exhibition showcases the art and history of the bicycle. Through September 30. Info: 443-2384. Lane Chandler-McIntire Museum in Vergennes.



TABLE 1. *Continued*

NOTES

NEW IN THEATERS

THE HUNGARIANS John Hirschfeld directed and stars in this comedy drama about an uneducated man who ends up the head of a bank of his second family as his misadventures in Hungary bring him to New York. (R, 104 min, PG-13, Capital Palace)

THE HAMBURG STORE Directed by Douglas, John Ford and John Hawks play three of the purest geniuses who have ever lived in the village of this country. (R, 104 min, PG-13, Capital Palace)

HANNAH AND HER SISTERS Directed by Douglas, John Ford and John Hawks play three of the purest geniuses who have ever lived in the village of this country. (R, 104 min, PG-13, Capital Palace)

STREET A world where men drink cocktails for an instant companion, a man who looks to meet a woman who is a lady of the night, then returns to his family, at his annual celebration of the night. (R, 104 min, PG-13, Capital Palace)

NOW PLAYING

BLUE WITCHES The Blue Witch is a beautiful blue witch who is a lady of the night, then returns to his family, at his annual celebration of the night. (R, 104 min, PG-13, Capital Palace)

THE BLUE WITCHES The Blue Witch is a beautiful blue witch who is a lady of the night, then returns to his family, at his annual celebration of the night. (R, 104 min, PG-13, Capital Palace)

THE BLUE WITCHES The Blue Witch is a beautiful blue witch who is a lady of the night, then returns to his family, at his annual celebration of the night. (R, 104 min, PG-13, Capital Palace)

THE BLUE WITCHES The Blue Witch is a beautiful blue witch who is a lady of the night, then returns to his family, at his annual celebration of the night. (R, 104 min, PG-13, Capital Palace)

ratings

★ = excellent place
★★ = excellent place
★★★ = excellent place
★★★★ = excellent place

REVIEWER'S RATING: ★★★★★
REVIEWER'S RATING: ★★★★★
REVIEWER'S RATING: ★★★★★

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War Dogs

Friday 23 - Saturday 24

The Light Between Oceans
(Friday, Sat)
Sully
The 33 Life

BLUJO CINEMPLEX 4

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Wednesday 21 - Thursday 22

Call Society
The Light Between Oceans
M: (Chick)
Sully

Friday 23 - Saturday 24

Schedule not available at present time.

CAPITOL SHOWPLACE

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Wednesday 21 - Thursday 22

The Light Between Oceans
M: (Chick)
Sweeney
Sully

Friday 23 - Saturday 24

The 33 Life
Sweeney
Sully

Friday 23 - Saturday 24

The 33 Life
Sweeney
Sully

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Friday 23 - Saturday 24

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Sully

Friday 23 - Saturday 24

The Light Between Oceans
(The Magnificent 3. 33)
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Friday 23 - Saturday 24

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MAJESTIC 10

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The Innocent

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Call Society
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Friday 23 - Saturday 24

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Friday 23 - Saturday 24

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movies

THE SAVON THEATRE

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Friday 23 - Saturday 24

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The Light Between Oceans
(The Magnificent 3. 33)
Sully



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MOVIE PLAYING AT 10

SUBCON SOUND 10/16 Supervillains get a second chance to be heroes when Chicago's corruptible secret government boss Vince LaRocca (Curtis) produces a sequel to *Speed 2* (PG) (90 min, PG-13, unrated by R.R.C. 5/10)

SULLY 10/16 Tennessee plays union pilot Chesley Sullenberger who successfully landed his disabled plane in the Hudson River in the drama about the aviation's aftermath from director Clint Eastwood. With Laura Linney and Jesse Eisenberg. (PG-13, unrated by R.R.C. 5/14)

STAR CROSS 10/16 Josh Hartsell and Missy Patter play a pair of neo-nazis for government work who take on a \$100-million doomsday arm American airplane called the Red Bull. Based on the novel (PG-13, unrated by R.R.C. 5/14)

WIKIN THE WOODS BREAKERS 10/16 A couple's marriage is threatened by the surprise birth of their first child in this drama starring Maria Conchita Alonso and Anna Karen. (PG-13, unrated by R.R.C. 5/14)

THE WILD LIFE 10/16 This animated comedy set against the background of the story of Noah's Ark tells the story of a group of animals in a post-apocalyptic world. (PG, unrated by R.R.C. 5/14)

NOW ON VIDEO

FINE CENTS OF JENSEN 10/16 In this film, based on the book by John Grisham, a young man who is a member of the FBI's elite unit, the FBI's elite unit, the FBI's elite unit. (PG-13, unrated by R.R.C. 5/14)

REAR WINDOW 10/16 In this film, based on the book by John Grisham, a young man who is a member of the FBI's elite unit, the FBI's elite unit, the FBI's elite unit. (PG-13, unrated by R.R.C. 5/14)

TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS 10/16 In this film, based on the book by John Grisham, a young man who is a member of the FBI's elite unit, the FBI's elite unit, the FBI's elite unit. (PG-13, unrated by R.R.C. 5/14)

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OFFBEAT FLICK OF THE WEEK

BY MARGOT HARRISON



Manhattan Short Film Festival

Live the subway home? Then short films to film length features? Then this annual short film festival is for you. Each year the Manhattan Short Film Festival brings a variety of 10 short films—features chosen from a large submission pool—to the multiplex. The most recent and most notable feature, *100 Years of the American Film*, is a celebration of the American film industry. This year's selection includes a Norwegian film about an apocalyptic traffic jam, an animated film about freedom of expression from Australia, and an American film about the corporate world called *Yip-Ho*. (PG-13, unrated by R.R.C. 5/14)

Read these each week on the live culture blog at sevendayvmt.com/liveculture.



A Day with Dr. Gabor Mate

Renowned speaker and best-selling author, Dr. Gabor Mate is highly sought after for his expertise on a range of topics from addiction to mind/body wellness.

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MORE FUN! STRAIGHT DOPE (P.28)
CALCULUS & SUDOKU (PG.4)
CROSSWORD (PG.5)



FRAN KRAUSE

DEEP DARK FEARS



ONE NIGHT I WOKE FROM A HORRIBLE DREAM, BUT I REALIZED I WAS STILL ASLEEP AND WOKE UP A WAKIC.



THE THIRD TIME WAS THE WORST, UNTIL I WOKE UP AGAIN. BUT I WAS SURE I WAS AWAKE.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neuroses illustrated in these pages.

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The Vermont Center on Behavior and Health is conducting a study to help mothers quit smoking. With your participation, you could earn up to \$1,360.

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JEN SORESEN



HARRY BLISS



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LIBRA

SEPT. 23-31 OCT. 22

Here's my translation of a passage from the ancient Gospel of Thomas a gnostic text about the teachings of Jesus: "If you do not weaken and develop the potential talents that lie within you, they will damage you. If you do weaken and develop one potential talent that lie within you, they will heal you." Whatman you actually weaken and develop those talents or not depends on two things: your ability to identify them clearly and your determination to bring them to life with the graceful force of your willpower. I call this to your attention, Libra, because the coming months will be a highly favorable time to equate the opening of your talents. And it starts now.

TAURUS (April 20-May 20) Some of my readers like me but also hate me. They are drawn to my horoscopes in the hour but I will help release them of their hatred just but then they get mad at me when I do just that. In response, they find out without the familiar companionship of their hatred just pain. It has been a centerpiece of their identity a source of stability and when it's gone, they don't know who they are any more. Are you like these people? You're? If so, you might want to read my horoscopes for a while. I will be engaged in a subtle crusade to dissolve your anger and apathy. And it starts now with this magic spell: Your mind is a blessing. Discover why.

GEMINI (May 21-June 20) It's my dream last night, but my hearing white hair constrained you in a circus spotlight then further wringed you up with heavy switches around your three perfeks. They drove you to a weary fold behind an abandoned winehouse and left you there in the pitch dark, but you were undisturbed. By dawn, you had miraculously applied your own sense of your confinement. Then you walked back home free and unbound. Here's my interpretation of the dream: You now have special duties as an escape artist. No cage can hold you. No lock can imprison you. No single can confine you (PS, for the best results just yourself even more than you usually do.)

CANCER (June 21-July 20) The next few weeks will be a favorable time to come of age here. Here are some examples for how to accomplish that: 1. Nurture your roots. 2. Strengthen your foundations. 3. Reflect about where you're standing. 4. Upgrade the way you stand to your willpower. 5. Nurture your family traditions. 6. Make a pilgrimage to the land where you're anchored. 7. Deepen your intimacy with the Earth. 8. Be expressive about expressing your tenderness. 9. Reinvestigate your commitment to the influences that nurture and support you.

LED (July 21-Aug. 22) What feels will work best for the tasks you'll be asked to perform in the coming weeks? A singlehanded or two-handed? Pleading threats or a loving no-holds-bar? Mourning woe or a smugness?

Here's my guess: Always show your entire back to an enemy. You may need to change tools in mid-life — or even use several tools for the same task. I can envision at least one situation that would benefit from you alternating between a sledgehammer and tweezers.

VIRGO (Aug. 23-Sept. 22) It's confident that I will never again need to moonlight as a printer or dishwasher in order to pay my bills. My gut as a horoscope columnist predicts me with enough money to not need so. It's no longer necessary to sleep tight based on savings for dental care or fees in grocery store Gumpkins. What accounts for my growing fire? — not I'd say! I mean besides the fact that I have been steadily improving my skills as an author and writer? I suspect it may impact how to deal with my determination to cultivate generosity. As I've become better at expressing compassion and lowering boundaries, money has flowed to me in greater abundance. Would this strategy work for you? The coming weeks and months will be a good time to experiment.

SCORPIO (Oct. 23-Nov. 21) You can't completely eliminate unholy influences and brutal soldiers and debilitating distractions from your life. But you're entering a phase of your psychological journey when you have more power than usual to direct their effects. To get started in this path get well anchored to this. Increase your connection with anything that tends to diminish your spirit, shrink your soul, limit your freedom, ignore your soul, compromise your integrity, obstruct your mission, inhibit your self-expression or distract you from what you love.

SAGITTARIUS (Nov. 22-Dec. 21) Work too much and push yourself too hard. Sagittarius, eat cornucopia for breakfast, eat cornucopia for lunch and French fries for dinner — every day if possible. And please, please, please get no more than four hours' sleep nightly. If you have any extra time do antiautism work for friends and intensify your workout routine. Just kidding? Don't you dare heed any of that ridiculous advice. Instead, I suggest you do just the opposite: Sleep up to ten hours and not to work too much or push too

hard. Trust yourself as the finest mind and best sleepover. Take your mind off the rest of miles when you're sleeping. Right results the most effective way to solve your long-term dreams is by having enough fun playing alone on parallel

CAPRICORN (Dec. 22-Jan. 19) I propose that you and I make a deal: How often I would work for the next five months, I will use three projects for you every day. I will ask Don, Kate and Life to take you more of the recognition and appreciation you deserve. I will come and connect them to give you rich experiences of being seen for who you really are. More heads what I ask of you in return. You will vigorously resist to tell me you never believe in your own redemptive desires and say only what you truly know. You will be alert for those times when you start to stray from the path without me, and you will immediately get you will back on that path. You will be yourself? Three times stronger and clearer than you have ever been before.

AQUARIUS (Jan. 20-Feb. 18) If you haven't squared up by doing an athletic leisure, start doing a karate or a judo class. If you have a heart thing you're not willing to explore, start by telling your partner or play the solo machines. If you're down to explore the frontiers of intimacy be armed with the ancient Latin motto: *Primum carnis oris* or "First do no harm." And you really do believe it would be fun to play with my being a fire extinguisher with you. In preventing this cautionary advice, I'm not saying that you should never push the limits or bend the rules, but I want to be sure that you do them temperately, you know your own and ethical and responsible.

PISCES (Feb. 19-March 20) I invite you to explore the healing power of sex. The coming weeks will be a favorable time for this. You are also likely to generate great fortune for yourself if you're to be any aspect of your male life that feels sacred or beloved. If you have results, suggest all of your thoughts about the way physical intimacy could make your life. Adopting a beginner's mind could lead you to subtly suggest some useful insights. (PS, You don't necessarily need a partner to take full advantage of this opening.)

CHECK OUT ROB BRIZINNY'S EXPANDED WEEKLY AUDIO HOROSCOPES & DAILY TEXT MESSAGE HOROSCOPES: REALASTROLOGY.COM OR 1-877-875-8888

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WOMEN Seeking?

CURIOUS

WHO IS YOUR DREAM? 40

CURIOUS AND EMPHATIC

Looking for lovers who can give me what I really need? www.sevendaysvt.com **41**

CASUAL

Seeking exploration fun with those with similar sociological interests to meet and wonder through new, original and new things. Looking for fun and sex. www.sevendaysvt.com **42**

SOUNDING WHO'S HOT?

Hi I'm Jessica, I'm a beautiful woman, and I'm looking for someone who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **43**

HOW ADVANCED ARE YOU?

Looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **44**

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I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **45**

BEAT A SOCIAL KICKER

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **46**

HONEST NOBODY UNWOUND

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **47**

MY FANTASY

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **48**

LOOKING TO KISS UP

I'm looking for a guy who can give me what I need. www.sevendaysvt.com **49**

REALLY MIDDLE CLASS GUY

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **50**

LOOKING FOR LOVE

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **51**

LOVE TO KAT

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **52**

HIGHLY ATTRACTIVE GUY

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **53**

ACTING

I'm looking for a guy who can give me what I need. www.sevendaysvt.com **54**

SHIRING THE GUY

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **55**

EYE POWER

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **56**

EXPERIENCED GUY, HIGH ETHICAL

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **57**

PROGRESSIVE CONNECTION

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **58**

INTERESTS IN MEETING UP

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **59**

DISCREET CONNECTION PASSION FIRE

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **60**

MAINTENANCE

I'm looking for a guy who can give me what I need. www.sevendaysvt.com **61**

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **62**

OTHERS Seeking?

RECENTLY SINGLE WANTS TO EXPERIMENT

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **63**

RUN-LOVING COUPLE

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **64**

WIFE LONGER IN THE SHED

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **65**

DISCREET CONNECTION

I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. I'm looking for a guy who can give me what I need. www.sevendaysvt.com **66**

YOUNG, OUTDOOR, OPEN-MINDED

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ASK ATHENA

Dear Athena,
Is there a penis size that is just too small? I am worried that I am abnormal and it will affect my relationship if I have. I have had two bad experiences with this so far in life and I do not want to keep setting myself up to be hurt every time I am rejected by someone I like.
Jessie
Rob

Dear Rob,
I get a lot of penis questions. Believe me, the numbers are steep. So to all you men out there, I want you to listen back and listen well. I'm hoping we can settle this penis size dilemma and for all.

According to every resource I have ever encountered the average penis size is within about half an inch of 5.24 inches.

How you heard of micropenis? According to WebMD that's the medical term for the 0.5 percent of men with the smallest penises. (My friend Doc confirmed this.) An 18 year old, was taking three and two thirds inches when measured - flaccid - from the pubic bone to the tip of the penis. To measure accurately, bring the ruler to your pubic bone and stretch the penis as far as it will go. (FYI if you had micropenis, the doctors would have discovered this at birth as it is a genetic or hormonal condition.)

But forget about measuring your member! Forget the urge to stalk and obsess on the size of your penis. It's one of the most common concerns for men, but don't let it be the measure of your worth. When you're not, women don't care about size - they're more interested in how you use what you've got.

It sucks that you've had some bad luck with the ladies, but maybe there were other factors involved - or maybe those girls were shallow. What matters most is what you've got in it, what you do with it and how you treat people. If you focus on that, I have no doubt you'll meet someone who wants you, just the way you are.

Athena

Need advice?
You can send your own question to her at askathena@sevendaysvt.com.

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